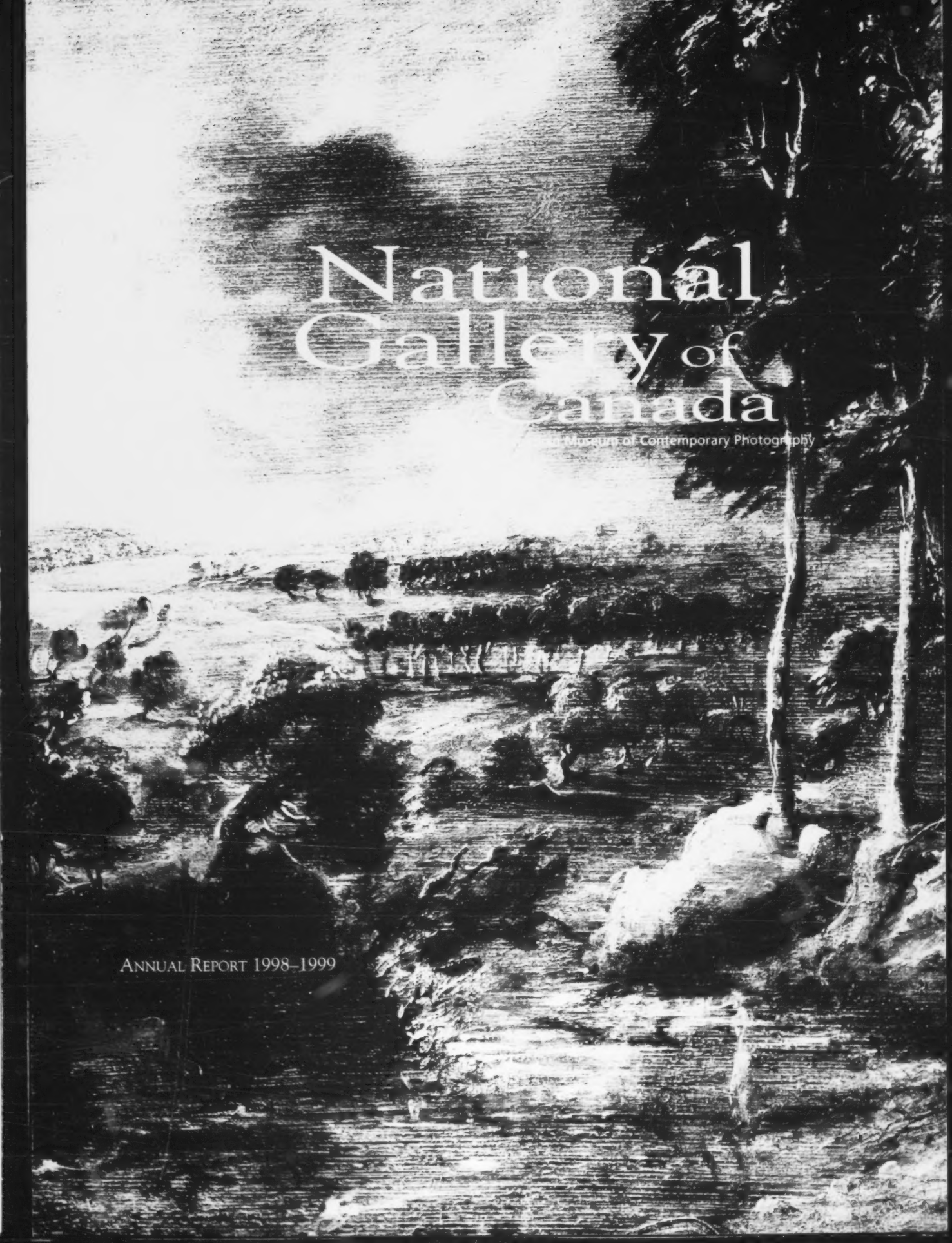


National Gallery of Canada

Musée d'art contemporain de la photographie

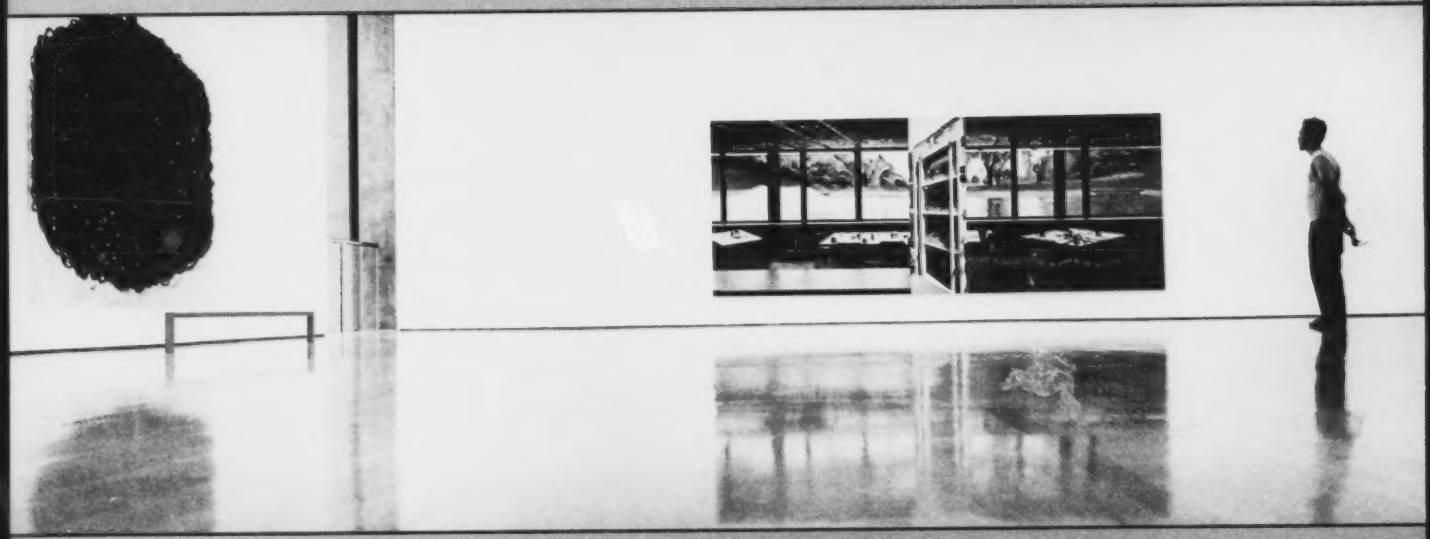
ANNUAL REPORT 1998–1999

103-02312

Reaching Out

...allery of Canada and the Canadian Museum of ... Photography

Annual Report 1998–1999



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Highlights

IMPORTANT ACQUISITIONS, INSIGHTFUL EXHIBITIONS, OUTSTANDING SCHOLARSHIP: THESE ARE ATTRIBUTES OF THE WORLD'S FINEST GALLERIES. YET THEY REPRESENT ONLY PART OF WHAT MAKES AN ART GALLERY SUCCESSFUL. THE OTHER EQUALLY CRITICAL COMPONENT IS PEOPLE – VISITORS OF ALL AGES AND FROM ALL SECTORS OF SOCIETY, ENJOYING THE GALLERY AND ITS PROGRAMS, PARTICIPATING IN ACTIVITIES, LEARNING ABOUT ART AND ARTISTS.

Canadian Museum of Contemporary Photography

OVER THE COURSE OF ITS HISTORY, THE NATIONAL GALLERY OF CANADA HAS CONSISTENTLY MET AND OFTEN EXCEEDED ITS MANDATED OBJECTIVES AND HIGH SCHOLARLY STANDARDS. THIS PAST FISCAL YEAR, WHILE MAINTAINING A STRONG COMMITMENT TO COLLECTIONS AND RESEARCH, THE GALLERY FOCUSED ON PEOPLE AND MADE A CONCERTED EFFORT TO REACH OUT TO A BROADER PUBLIC, INVITING A DIVERSITY OF AUDIENCES TO BECOME INVOLVED. FROM CREATING A WELCOMING, FAMILY-FRIENDLY ATMOSPHERE TO GROWING THE MEMBERSHIP BASE, FROM SENDING WORKS OF ART ON TOUR TO CONCEPTUALIZING A VIRTUAL GALLERY, THE NATIONAL GALLERY HAS BROUGHT GREAT ART TO CANADIANS AND CANADIANS TO GREAT ART.

OBJECTIVELY FOCUSED

As work progressed over the past year, the National Gallery, which includes the affiliate Canadian Museum of Contemporary Photography (CMCP), concentrated on its objectives: to collect and research extraordinary works of art, to communicate with and educate the public so as to further their knowledge, understanding, and enjoyment of the visual arts, to accommodate the national collection of art in a secure yet accessible facility, and to administer Gallery resources responsibly and effectively.

This report details how the National Gallery met and surpassed these objectives during the fiscal year 1998–99, first documenting notable acquisitions and exhibitions, then presenting activities undertaken against the mandated objectives. The Highlights section captures noteworthy mentions in brief.

Gallery Mandate and Activities

Collect

To acquire, preserve, research, and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to use them in its programs.

In 1998–99, the Gallery

- Acquired 215 works of art, including Lorenzo Lotto's exceptional painting ***Portrait of a Man with a Felt Hat***.
- Received gifts of 210 works, including the generous donation of ***A Stormy Landscape*** (c. 1635–38), a masterpiece by the Flemish painter Peter Paul Rubens, from Mr. and Mrs. Michal Hornstein of Montreal.
- Acquired 142 works by Canadian photographers for addition to the CMCP collection.
- Co-produced three exhibitions with other Canadian galleries, and loaned 385 works (30 from CMCP) to 94 Canadian and other institutions.

Educate & Communicate

To further knowledge, understanding, and enjoyment of the visual arts among all Canadians and to make the collections known both in Canada and abroad.

In 1998–99, the Gallery

- Hosted 34 on-site exhibitions and installations and coordinated a further 15 travelling exhibitions to 23 Canadian galleries and museums.
- Showed 11 on-site photographic exhibitions at CMCP and exhibited 16 travelling exhibitions at 29 venues in Canada.
- Presented the internationally acclaimed exhibition ***Picasso: Masterworks from The Museum of Modern Art***, sponsored by Midland Walwyn.
- Organized ***Crossings***, a transnational, cross-cultural exhibition of contemporary art.
- Received the main prize in the Craft, Technology and Scientific Category of the distinguished Kraszna-Krausz Photography Book Awards for the exhibition catalogue ***Beauty of Another Order***, co-published with Yale University Press, London.
- Created ***Vernissage***, a magazine for Friends of the National Gallery and for the general public that provides an intelligent and accessible review of Gallery activities, from exhibitions and acquisitions to behind-the-scenes projects.
- Launched ***Artissimo*** and Family Fundays, educational and entertaining activity programs designed to engage families and youth, and inspire art appreciation.
- Developed a new Public Affairs strategy designed to raise the profile of the Gallery nationally and internationally, to promote the permanent collection, and to make the Gallery more accessible to a wide range of audiences.
- Initiated a comprehensive advertising campaign to promote the permanent collection.
- Attracted a significant number of visitors: 645,360 to the Gallery, and more than 40,000 to CMCP; 91,124 to travelling exhibitions of the Gallery and 74,420 to CMCP travelling exhibitions.
- Consulted public-gallery and museum staff in communities across Canada to determine their needs as well as ways in which the Gallery might serve them.
- Celebrated the building's 10th anniversary with a full day of special events.

Accommodate

To provide a secure and suitable facility for the preservation and exhibition of the national collection of art, the Library, and the Archives that is readily accessible to the public.

In 1998–99, the Gallery

- Redesigned the Visitor Services desks located at the main entrance and in the Great Hall to provide superior service and guidance.
- Upgraded the computerized voice-and-fire alarm system to meet Year 2000 requirements.
- Initiated an energy-savings study to guide upgrades to mechanical equipment.
- Reviewed and updated the Gallery's security measures and policies to ensure continued safety of both visitors and the collection.

Administer

To provide direction, control, and effective development and administration of resources.

In 1998–99, the Gallery

- Developed a long-term fundraising strategy for membership, sponsorship, and special events.
- Repatriated the membership program, The Friends of the National Gallery, from the Volunteers' Circle and restructured it.
- Completed a three-year major commitment from The American Express Foundation – the Foundation's largest support offering in Canada – for CyberMuse, the Gallery's new on-line art database launched in spring 1999, and obtained major in-kind sponsorship from SGI.
- Negotiated and signed a collective agreement with non-curatorial staff.
- With revenues at 20% of total resources, exceeded revenue-generation targets.

A Word from the Chairperson
Board of Trustees

The publication of an annual report makes it possible to gauge the extent of the Gallery's activities in the fiscal year 1998–99 and to note that, just as in previous years, this past year was a very full one indeed. This is also an ideal opportunity to stress the fine quality of the work carried out by various staff teams who, through their concerted efforts on behalf of the Gallery and its mission, succeeded in maintaining the interest of a continuously growing art public by offering it an increasingly diversified range of services and activities.

It is appropriate here to point out the Gallery's very real progress in implementing the strategic objectives set by the Board of Trustees last year, whose aim was to make the Gallery's activities truly national in scope – a particularly important goal in such a vast country. The Gallery must not only seek constantly to extend its activities in a way that will benefit the greatest possible number of people, but must also see to it that the best use is made of the resources available for visual art in Canada. Although there are many ways to achieve these aims, the most effective path lies in strengthening cooperative links with other Canadian institutions working in the same areas and with the same mandates.

The Gallery has moved towards attaining these strategic objectives by creating a Department of National Outreach and International Relations. Some promising approaches directed at several Canadian museums are already showing positive signs, particularly in the form of partnership and cooperation agreements with like-minded institutions interested in sharing their resources in order to increase their effectiveness.

Almost at the same time, and from a similar perspective, the Gallery redefined the mandate of Public Affairs in order to ensure that information on the Gallery's activities reaches a wider audience. In addition to this prime responsibility, Public Affairs will also function as the eyes and ears of the institution and will help it gain a better knowledge and understanding of its clients' needs and opinions.

Finally, the past year saw considerable progress on the project to set up a Foundation. Over the next few months, the Gallery will officially announce the birth of the Foundation, which will work toward establishing an endowment fund administered by the Board and will assist those activities the Gallery sees fit to support. This will involve steps to be taken within the context of the Gallery's mission, especially in relation to the strategic objectives outlined above.

In closing, on behalf of the Board of Trustees I would like to thank the management and staff of the Gallery. The institution relies heavily on their expertise, diligence, and dedication in accomplishing its objectives in accordance with established priorities, and in fulfilling its mandate. I would also like to mention the dedication of my colleagues on the Board, as well as their constant support of the Gallery's mission and of the management and staff who make that mission possible.

Jean-Claude Delorme, O.C., O.Q., Q.C.

Message from the Director

In a way that is in keeping with previous major achievements, the year 1998–99 was marked by several events that attest to the vitality and innovative spirit of the National Gallery of Canada and its affiliate, the Canadian Museum of Contemporary Photography (CMCP). The year also reflects the proud dynamism of the entire team and the Board of Trustees.

We have made some magnificent acquisitions that have considerably added to all segments of the national collection, to the greater benefit of our visitors and all Canadians. We are particularly grateful to our donors, who, once again, were most generous. We also have not forgotten all those who helped facilitate the operations of the Gallery and its purchases of works through the participation of the Government of Canada and its Department of Canadian Heritage.

The past year was also remarkable for the richness and diversity of its exhibitions programming. Whether large or small, the exhibitions of the National Gallery and CMCP touched the hearts and minds of Ottawa visitors. But they also had a much wider impact, thanks to travelling shows and the lending of works to other museums and galleries in Canada and abroad. We are particularly proud of this segment of our activities. In addition, fine educational and cultural programs and innovative communications activities did much to expand and facilitate access to our collection and exhibitions.

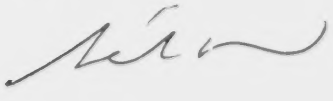
In 1998 we celebrated the tenth anniversary of the opening of our splendid building, one of the jewels of the national capital. Although designed by the immensely talented Canadian architect Moshe Safdie, its construction owes much to the activities of three key people to whom we would now like to pay tribute. Jean Sutherland Boggs, Director of the Gallery from 1966 to 1976, embarked upon the planning for the building during that period. Beginning in 1982, she directed the Canadian Museums Construction Corporation, which oversaw the construction of the National Gallery and the Museum of Civilization in Hull (designed by the Canadian architect Douglas Cardinal). Joseph Martin, Director of the Gallery from 1983 to 1987, devoted considerable energy to getting the construction project back on track after a hiatus of several years. Prime Minister Pierre Elliott Trudeau made the enlightened decision to obtain a commitment from the federal government to build a showcase worthy of our national collections, which has since become a source of pride for everyone.

The inauguration of the building on 21 May 1988 was a time of rejoicing and occurred a few months before the establishment of the Gallery as a corporation by the Museums Act, which was passed on 30 January to come into effect the following 1 July.

This institution, which is a pleasure to lead, owes its vitality to the personnel who run it on a day-to-day basis with unswerving devotion to the public. Several newcomers have joined our team, and we would like to point out the arrival of three who have come to head new departments. Marie Claire Morin, Director, Development Department, took up her post on 14 April 1998. On 8 September we welcomed Karen Spierkel, Director of Public Affairs, and Mayo Graham, Director of National Outreach and International Relations. They have brought with them a dynamic and innovative approach that we wish to encourage in all our areas of activity. Ms. Morin also occupies another important position, that of President and CEO of the National Gallery of Canada Foundation. The Foundation, which was launched in June 1999, is a completely independent body devoted to securing financial support for the Gallery.

Finally, we would like to thank the members of the Board of Trustees for their complete devotion to the institution and for their unwavering support for management and all staff. This is also a fitting opportunity to pay tribute to our numerous sponsors, who provide increasingly indispensable financial and media support. We wish to fulfil our mandate by working very closely with the Board of Trustees, our staff, and all our other partners in order to improve and make more accessible an institution that belongs to you, the public.

The wealth of a country cannot be measured solely by the material comforts its citizens enjoy; an analysis of this kind must also take into consideration its cultural and national heritage. As a national institution, we are proud to play our part in this ongoing process.



Pierre Théberge, C.Q.

Board of Trustees

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23 June 1993–22 June 1997
23 June 1997–22 June 1999 (2nd term)

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18 March 1998–17 March 2001

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27 October 1998–26 October 2001

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Jean Picard, Montreal
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Vivienne Poy, Scarborough, Ont.
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(resigned end of September 1998; appointed to the Senate of Canada)

Réjane Sanschagrin, Shawinigan, Que.
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Donald Sobey, Trenton, N.S.
23 November 1995–22 November 1998

Irene Szylinger, Toronto
22 April 1997–21 April 2000

Tony Tascona, Winnipeg
22 April 1997–21 April 1999

Sara Vered, Ottawa
1 October 1996–30 September 1999

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Sara Vered (from 6 April 1998)

The Chairperson of the Board of Trustees is an ex-officio member of all Board Committees.

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Colin B. Bailey	Deputy Director and Chief Curator, Collections and Research
Daniel Amadei	Director, Exhibitions and Installations
Mayo Graham	Director, National Outreach and International Relations
Martha Hanna	Director, Canadian Museum of Contemporary Photography
Marie Claire Morin	Director, Development, and President and CEO, National Gallery of Canada Foundation
Karen Spierkel	Director, Public Affairs

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Delphine Bishop	Chief, Registration
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Mary Ellen Herbert	Chief, Education Services
Charles C. Hill	Curator, Canadian Art
Anne Hurley	Chief, Bookstore
Catherine Jensen	Chief, Exhibitions Management
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Lise Krueger	Administrative Officer, CMCP
Pierre Landry	Chief, CyberMuse
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Monique Marleau	Chief, Human Resources
Jacques Naud	Chief, Technical Services
Diana Nemiroff	Curator, Contemporary Art
Mark Paradis	Chief, Multimedia Services
Danielle Rathier	Chief, Information Technology Systems
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Murray Waddington	Chief Librarian
Jennifer Wall	Chief, Internal Audit
Dave Willson	Chief, Records Management

Acquisition Highlights

Hubert Robert, ***Garden of an Italian Villa*** (detail)

TONY CRAGG • BETTY GOODWIN • HOLLY KING • SASHA YUNGJU LEE • LORENZO LOTTO • DAVID MILNE • OSUITOK IPEELEE • JEAN-PAUL RIOPELLE • HUBERT ROBERT • PETER PAUL RUBENS • MARC-AURÈLE DE FOY SUZOR-COTÉ

Tony Cragg is one of the leading figures among a generation of British sculptors who emerged on the international scene in the late 1970s. Unlike their predecessors Henry Moore or Anthony Caro, these younger sculptors did not find their inspiration in nature and traditional materials, but in the urban environment and manufactured objects. In addition, Cragg's interest in science, in particular the way that scientific discoveries have extended the boundaries of the natural world – opening invisible realms to knowledge – and blurred distinctions between the natural and the artificial, has nourished his promethean imagination.

A Place in My Heart is typical of the formally inventive sculptures that characterize Cragg's recent work. The title carries both a reference to feeling – (you will always have) a place in my heart – and to the physical structure of the heart. With its prompting, we may see in the bulging and hollowed shapes of the work a suggestion of the muscular chambers and ventricles of the heart. Yet the sculpture does not literally represent anything. Rather, it is a good example of Cragg's ability to analyze, deconstruct, and recombine the forms of things existing in the world to make new and unfamiliar objects that tease us with their resemblance to things we know. The skin of dice that clads the forms knits them together visually, while taking us metaphorically from the inner world of the body in which function dominates to the world of everyday experience where chance and the aleatory have equal importance. The incongruity of such juxtapositions has led some to see Cragg as a latter-day surrealist, but it seems unlikely that the dogma of that movement is of any particular interest to him, given his preoccupation with scientific knowledge. More likely it was the incongruity of scale and form between the small, regular shape of the dice and the organic volumes they mask that pleased him. The camouflaging textural dazzle of the dice when massed together contributes significantly to the arresting visual impact of the sculptural pair.

Cragg has used the metaphor of the landscape to describe his work: "People say there's a great deal of variety in my work, but I'm not so sure that's true. . . . It's like making a complete landscape with all the parts in it: there's the urban world, architecture and so on, there's the organic world, there's the atmosphere, and there's the geological structure."[1] ***A Place in My Heart*** alludes to the organic world, evoking the sensate world of the body with unexpected wit. Its acquisition enables the National Gallery to demonstrate the evolution of Cragg's work from an earlier preoccupation with creating three-dimensional images of everyday life assembled from objects scavenged in the urban landscape, as seen in the work ***Red S*** (1983) already in the collection, to inventive allusions to the body and the invisible processes that sustain life. Its visual eloquence makes it a significant addition to the contemporary art collection.

1. Tony Cragg, cited in Thomas McEvilley, "Tony Cragg: Landscape Artist," in Paul Schimmel et al., *Tony Cragg: Sculpture 1975–1990*, exh. cat. (Newport Harbor Art Museum, California, 1990), p. 110.

Tony Cragg

Tony Cragg (British, b. 1949) **A Place in My Heart** 1998 Thermoplastic dice over fibreglass

Bet

Betty Goodwin is particularly known and respected for her drawing, but she has frequently turned to sculpture when she has felt the need for its special gravity and material qualities. And the association of sculpture with the art of the memorial, in response to the need for a permanent marker of humankind's fugitive presence on earth, makes it a fitting choice for Goodwin, whose art so often evokes the pain of memory and the passage of time. Although her sculptures have most often taken the form of altar-like tablets or reliquaries, ***Before Silence*** is a rare example in Goodwin's oeuvre of a fully figurative sculpture.

A life-size bronze of a truncated foot held by two hands at the ankle, the work is related to several drawings and a sculpture made a year or two earlier in which the theme of restraint and arrest was rendered through figures climbing ladders while others attempt to hold them back. Of this series, an untitled sculpture in beeswax and steel is the closest precursor of ***Before Silence***, both in theme and in the eloquent economy of its rendering. There, Goodwin presented a lean, elongated arm clutching the rung of a ladder tightly while the hand of another figure grips it from below. The tension of the gesture is reinforced by its ambiguity: is the hand grasping for help or is it trying to pull the other down? The theme of restraint is treated in a similarly equivocal way in ***Before Silence***. The hands holding the ankle are as evocative of steadying and guidance as they are of restraint and clinging.

This ambiguity, combined with the apparent equilibrium of the forces represented by the firm hands and the static foot, which may only be that of an elusive and fleeting moment between the movements of violent constraint or desperate clinging, is typical of Goodwin's work. The equilibrium of the gesture in here is all the more poignant in the context of the destabilization that figures so prominently in Goodwin's ceaseless probing into the human condition through her art. What her work captures so powerfully is the elusive moment of potential transition in which things may turn, unawares, from the safe into the perilous, from the benign into the malignant. It is a delicate moment of heightened tension in which the yearning for anchorage in a centreless universe seems delusive, if not wholly futile. Emerging from this universe, ***Before Silence*** speaks of an embeddedness in the tangled web of ambivalences that is the very substance of interior life.

The National Gallery owns a wide range of Goodwin's work, including an important sculpture, ***Untitled*** (1978), and the more recent ***Sargasso Sea*** (1992). ***Before Silence***, a unique bronze work that allegorizes the body with compelling art and deep-seated humanism, is a singular addition to these pieces. It attests to the complex inquiry into human struggle and vulnerability by a mature artist whose work has not ceased to be deeply moving.

ty Goodwin

Betty Goodwin (Canadian, b. 1923) **Before Silence** 1998 Bronze on painted wood shelf

Holly King

Since 1985, Holly King has produced several cycles of work that explore various approaches to landscape. They are astonishing in their variety, and beguiling in their beauty and strength. Yet King restricts herself to one territory: that of the imagination, where what truly counts is the gaze brought to bear upon things and the feelings to which they give rise.

King's method has remained the same from the outset: she builds, then photographs, deceptively simple models whose components feature different types of landscape. When enlarged, these light-bathed miniatures become grandiose scenes. Her photography borrows elements from painting, sculpture, and drawing – as well as objects both fabricated and natural – and integrates them into pictures with multiple resonances. By enlarging the images (following the example of landscape painting), King takes advantage of photography's capacity to transform humble objects, in the process revealing wholly surprising aspects of these materials and composing surprisingly realistic scenes where nature and artifice coexist.

Whether it is the dreamlike spaces inspired by mythology (1985–89), ***The Gardens*** cycle (1990–92) with its human scale and imagery, the moods projected in ***Imprisoned in the Viewless Winds*** (1995), or the vaguely defined territories of ***The Forest of Enchantment*** (1997), each of King's suites works through variations on a theme. CMCP has built up a significant body of work by drawing on each of these projects. As a result, each phase of the artist's output is represented by several defining works that bring out the richness of each cycle and of the narrative strategies employed.

The Veiled Forest is one of King's most recent works. In these photographs, the gaze focuses on the centre of things and circumscribes an eminently photographic space where the depth of field cuts up the image into undefined or sharply delineated zones. This produces an ambiguous space that simultaneously reveals and conceals itself, and where the gaze is constantly coming up against veils that stand between it and the colours of a mysterious forest that is at once unsettling and alluring.

Holly King (Canadian, b. 1957) **The Veiled Forest** 1997 Chromogenic print

Re-cre
in the

Sasha Yungju

Sasha Yungju Lee (Canadian, b. 1960) **EYE-CON: Pam** 1997 Chromogenic print from digitally processed negative

e yourself "Bigger and Better"
ave New World.

With subversive humour, the Korean-Canadian artist Sasha Yungju Lee examines mass media images, gender identity, and racial erasure. ***EYE-CON***, her 1997 series of computer-assisted prints, confronts normative Hollywood beauty. Presented in billboard or cinematic proportions, each print features a lavishly hand-tinted publicity still of a celebrated actress or Hollywood "icon," ranging from Elizabeth Taylor and Doris Day to Courtney Love and Raquel Welch. Each adopts a pose appropriate to her particular screen persona – whether homespun, coquettish, or overtly eroticized. Lee draws attention to the ethnocentrism of archetypal Hollywood beauty by digitally substituting her own eyes for those of the stars. In effect, she transforms this cast of Hollywood goddesses into a biracial pantheon, underscoring the message of normalized racial hierarchies by ironically pairing each image with a statement on cosmetic surgery or racial stereotyping.

EYE-CON emerged not only from Lee's ongoing concern about the lack of Asian representation in North American mass media, but as a personal response to the growing number of young Korean women undergoing cosmetic eye surgery in order to appear Caucasian. By performing what she aptly terms "digital surgery" on these icons of Hollywood beauty, Lee reverses the trend.

L

The recent acquisition of ***Portrait of a Man with a Felt Hat*** by Lorenzo Lotto makes a splendid addition to the collection. Lotto is today recognized as one of the great masters of the Italian Cinquecento, whose training was Venetian but much of whose work was conducted in the Veneto, in and around Bergamo, and in the Marches. His early work bears the stamp of Bellini and Giorgione and, to a lesser degree, he was influenced by Raphael, whom he would have met during a brief trip to Rome, and by Leonardo. Primarily a painter of religious pictures, Lotto had a sensitive, even introspective nature. He was closely allied with the Dominican Order, painting altarpieces for a number of its institutions in northern Italy, and he died a lay brother of that order in Loreto. He was also a portrait painter of exceptional gifts who had patrons in Venice, Bergamo, and the Marches.

Hailed by critics, this rediscovered portrait was included in the 1997–98 Lotto retrospective that took place in Washington, Bergamo, and Paris. Unusual for the fact that it was painted on paper, later mounted on board and, more recently, canvas, it possibly connects with Lotto's accounts for 4 March 1541, when a group of eight heads painted in oil on paper was recorded as having been purchased by Ottavio da Macerata. Lotto was obliged to spend several months in Macerata the previous year awaiting payment for the altarpiece he had executed in 1539 for the Dominican church in nearby Cingoli. It is logical to assume that the artist may have used this time to paint portraits of local people in the absence of other commissions and, for lack of a proper studio, that he executed these on paper, taking them back to Venice for completion.

Lotto's sympathy for his subject is reflected in the straightforward, unassuming characterization. The sitter looks directly back at the artist and indeed the viewer with an open, intelligent expression. His head and shoulders fill the canvas in the manner of Raphael's famous portrait of Castiglione, which was then in Mantua. Though a great colourist, Lotto here plays with similarly monochromatic tonalities. Despite the restriction of colour, the picture is not dark, but exhibits subtle variations in the warm tones of the costume, as well as in the flesh and hair. The artist provides no clue to the identity of his sitter, but the garments, while simple, are neat, sober, and of a certain quality. Over the slight indication of a white linen shirt, brilliantly highlighted, the sitter wears a black jacket and a thick grey wool tunic topped by a suede vest trimmed with black velvet. In his left hand he holds a felt hat, which his slightly tousled hair suggests he has just removed, lending the portrait a sense of immediacy. The picture's small format is typical of portraits of the first half of the Cinquecento.

In forming the collections, curators endeavour to acquire works of the highest quality. They have the choice of seeking artists as yet not represented or of building on existing strengths as is the case here. Within the context of the National Gallery's collection, this portrait obviously complements Lotto's earlier, brightly coloured ***Virgin and Child with Saints Sebastian and Roch*** (c. 1521/24). It also reinforces an already strong collection of 16th-century portraiture of both the Italian and German schools, notably adding one in which the sensitive, compelling psychological analysis of the sitter contributes an element not otherwise represented.

orenzo Lotto

Lorenzo Lotto (Italian, c. 1480–c. 1556) **Portrait of a Man with a Felt Hat** 1541?
Oil on paper marouflaged to paperboard and lined with canvas

David Milne

David Milne (Canadian, 1882–1953) **Black and White Trees and Buildings** 1915–16 Oil on canvas Gift of M. F. Feheley, Toronto, 1998
© The David Milne Estate, 1999

Born near Burgoyne, Ontario, David Milne arrived in New York in 1903, where he studied and worked as a commercial artist for a number of years. Around 1912 he began to achieve recognition as a painter for his New York street scenes. He exhibited five paintings in the famous 1913 Armory Show and in 1916 moved upstate to Boston Corners.

In his early New York paintings and watercolours such as ***Billboards*** (NGC), Milne constructed his composition in horizontal bands, restricted spatial recession, and used trees to define the principal verticals. The bright whites, reds, yellows, and blues of these works contrast with the more restrained palette of his 1915 paintings of the Bronx, New York, such as ***Grey, Brown and Black*** (NGC), in which houses are piled up in a frontal, vertical arrangement, the vertical lines juxtaposed with the curving foliage of the trees painted in solid darks with a somewhat lighter crest. He would pursue this latter convention in his sparse 1915 drawings of trees, their black cores and green crests sensitively arranged on the white blank paper.

In ***Black and White Trees and Buildings*** Milne has depicted two houses and a garage at the foot of a hill with three trees in the open foreground. As in the 1915 drawings he has restricted his palette to white and an almost black green with touches of brown and a somewhat lighter green in the buildings. The image is composed of contrasts between the white lower and black green upper sections and between the white and black green of the foreground trees. The left tree is outlined in black green and filled with white leaving the ground visible at the edges of the colour breaks. The right tree is painted in black green with white loosely defining the branches. Above is a smaller bisected tree, whose lower half is white outlined in black green and upper half black green outlined in white. White lines accent the curving branches of the large pines and hills above, only summarily defining the somewhat ambiguous forms. While the white in the foreground and on the curves of the branches suggests snow and thus an early 1916 date, Milne's use of colour was not mimetic but abstract, as evidenced in some of the titles he used during that period: ***Bronze and Black, Blue-Green, Black-Green. Black and White Trees and Buildings*** is not the artist's title, however, but one assigned to the painting in the recent catalogue raisonné prepared by David Milne Jr. and David Silcox and published by the University of Toronto Press.

The years 1915 and 1916 mark a transition in Milne's career. Certain earlier ideas are pushed further and new directions initiated. In his oils of 1916, painted in Boston Corners, he again set trees against a rising hill and further explored the bisected image by using horizontal and vertical lines. The artist was later quite diffident about the works from this period, calling them "mannered, heavy, spotty and lacking any sensitiveness or subtlety." He blamed their deficiencies on a confusion between his commercial graphic work and painting. It is difficult to understand how these comments might apply to this wonderfully restrained yet subtly painted canvas by one of Canada's most important artists of the first half of the 20th century.

Carved from hard, dark green stone, ***Owl with Fish in Beak*** combines observation from nature with a number of sculptural qualities that have become hallmarks of Osuitok Ipeelee's work – fine carving, attention to detail, and a remarkable sense of balance. With its bulging eyes, delicately incised feathers, and twisted legs, this seemingly top-heavy creation may appear to be a rather quirky stylization. Yet by accentuating features such as the forward-staring gaze, huge beak, and clutching claws, the artist remains true to the distinctive characteristics of the arctic owl. Visually dynamic and composed in such a way as to invite viewing from all sides, the work demonstrates the kind of imaginative complexity and compositional daring that Osuitok has often excelled at. One of Cape Dorset's best known artists, Osuitok has been a restless creator, working through, leaving, and returning to a number of themes and stylistic approaches throughout his career. ***Owl with Fish in Beak*** adds an early work to his representation in the National Gallery's collection and is a fine example of his ability to see the ordinary from a different point of view and to make stone do the impossible.

Osuitok Ipeelee

Osuitok Ipeelee (Canadian, b. 1922) **Owl with Fish in Beak** 1965 Dark green stone

Jean-Paul Riopelle began his career in Montreal as a student of Paul-Émile Borduas and went on to become a founding member of the Automatistes. Following the initial recognition of this new group of artists at the 1946 exhibition of the Contemporary Art Society, Riopelle left for Paris, returning briefly in 1948 to Montreal, where he signed the ***Refus Global***. During these early years he made Paris his home, and from there eventually succeeded in becoming one of Canada's most internationally acclaimed painters.

By 1953 Riopelle was well on the way to establishing himself in the forefront of France's evolving movement of Lyrical Abstraction. Represented by leading avant-garde Parisian dealers, he won the admiration of the respected critic Georges Duthuit, whose brother-in-law was Pierre Matisse. Matisse was one of New York's preeminent art dealers, and in 1953 he offered to act as Riopelle's American agent. ***Untitled*** was part of Riopelle's first exhibition at the Pierre Matisse Gallery in January 1954 along with several other coloured ink drawings and eighteen canvases, including ***Knight Watch*** (NGC) and ***Tocsin*** (NGC). The exhibition must have been spectacular, and it certainly established Riopelle as one of Canada's most important abstract expressionists.

Riopelle's work in coloured ink is probably the least appreciated aspect of his work and undeservedly so, particularly when confronted with a drawing of such monumental achievement and beauty as ***Untitled***. It belongs to a series of coloured ink drawings inspired by Riopelle's admiration for Claude Monet, in particular, his waterlily paintings. It is not difficult to see Riopelle's emulation of Monet in this work. By spray painting on the colours, Riopelle captures the transparency and infinite depth of water as well as its shimmering surface. Applying india ink in daubs and dripping lines over the colours, he replicates the effect of waterlilies floating on the surface, their roots penetrating the liquid colour of the pond.

Untitled is a pivotal work in Riopelle's oeuvre. The application of black ink looks back to the Pollock-influenced action painting of 1950–52, in which drippings of paint were splattered and dribbled across the canvas. We can also see in the daubs of black ink the mosaic-like style of the 1952–53 paintings created by applying paint with a palette knife. In these paintings from the early fifties, we observe a dense layering of pigments that, by offering a uniform overall application of the colours, squeezes out light and air. The Monet-inspired coloured ink drawings of 1953 point to a new direction achieved by breaking down the mosaic patterning and decreasing the density of pigments. Air and light are allowed to enter the work – an effect that can be seen in paintings such as his masterpiece, ***Pavane*** (1954; NGC).

Jean-Paul Riopelle (Canadian, b. 1923) **Untitled** 1953 Coloured inks on wove paper
© Jean-Paul Riopelle, SODRAC (Montreal) 1999

pelle

Hu

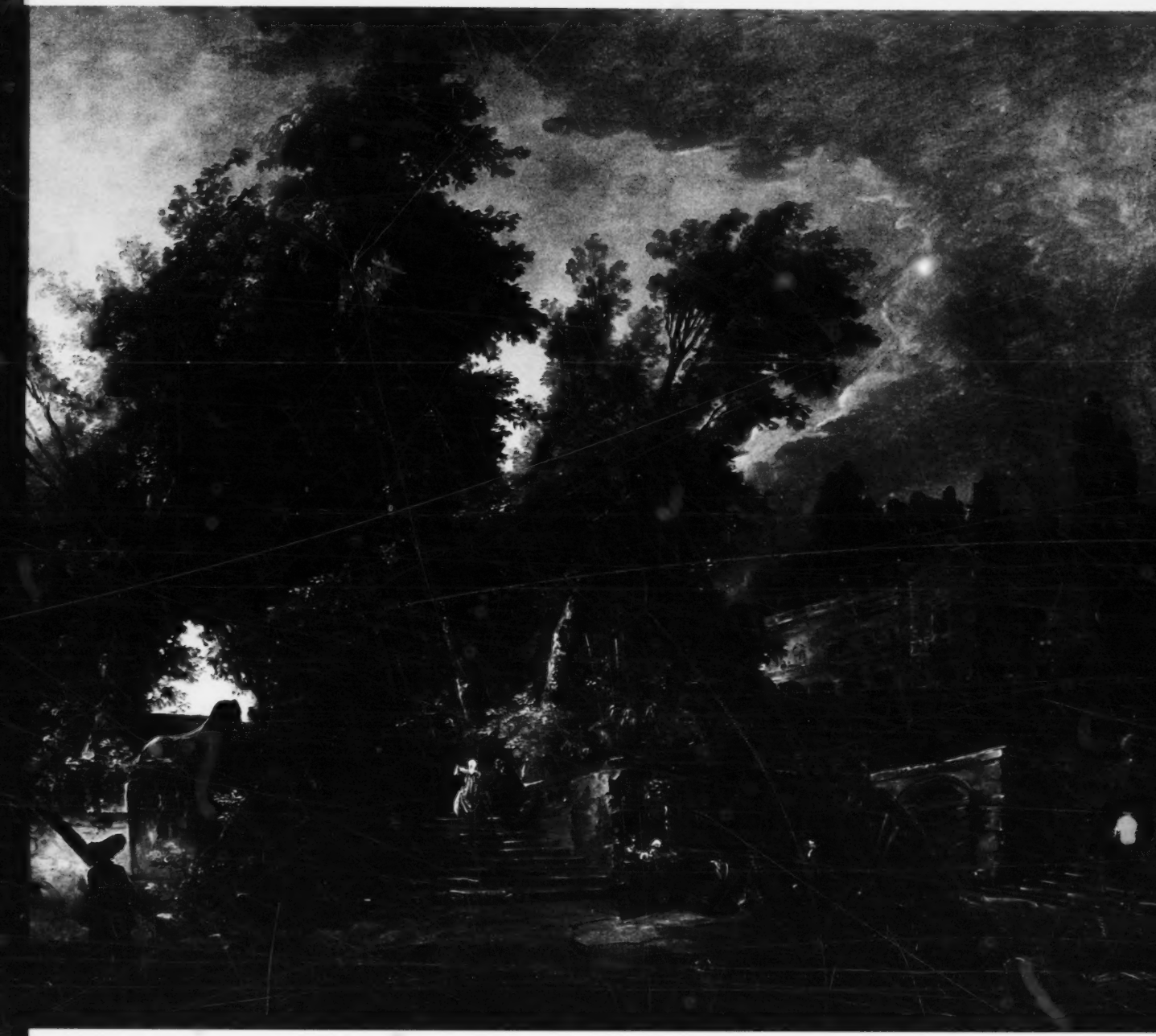
Garden of an Italian Villa, an unpublished and recently discovered work, is Hubert Robert's most ambitious and fully resolved landscape from his eleven-year sojourn in Rome. The son of a well-placed ***valet de chambre*** in the household of François-Joseph de Choiseul, Marquis de Stainville, Robert was given a classical education normally available only to sons of the nobility. Accompanying Choiseul's son to Rome in November 1754, Robert was recommended to Charles Natoire, the Director of the French Academy, and was offered lodgings at the Academy. After five years in Rome at the Duc de Choiseul's expense, Robert was made an official ***pensionnaire*** of the French Academy – an honour normally reserved for history painters alone.

During his long stay, Robert unceasingly made sketches and studies of the monuments, architecture, gardens, and inhabitants of Rome and the ***campagna***, or surrounding countryside. With Jean-Honoré Fragonard, with whom he drew and sketched on several occasions, he created an entirely new and original type of "natural" landscape that broke with heroic and pastoral conventions. In their fluid handling, painterly surfaces, and rich, vibrant colouring, these works introduced an authentic visual response to natural surroundings and daily activities, hitherto lacking in the tradition of French landscape painting.

Garden of an Italian Villa is a summation of the lessons Robert learned in Italy, and was probably one of the last compositions of any scale that he painted before returning to Paris in July 1765. It is characteristic of his working method that the painting does not strictly conform to an identifiable garden or villa, but connections can be made with various buildings and gardens in and around Rome (particularly the Villa Borghese and Hadrian's Villa near Tivoli). We are, of course, far from the city's centre, and in his picturesque garden Robert has incorporated reminiscences from several celebrated villas.

The figures in the composition are particularly charming. An elegantly attired woman accompanied by an abbé climbs the monumental staircase that leads to the gardens of a grand Renaissance villa. She gestures towards the light that can be seen through the foliage. Dwarfed by the overhanging pine trees that arch to form a bower in the distance, the progress of the couple is monitored by a laundress at lower right, an elderly gentleman in a black tricorn hat, and a young boy at lower left. The swaying trees at the centre of the composition and the leaning cypresses at right suggest that a storm is about to break; the patch of blue sky visible above the villa's main building has already turned to grey in the dark clouds that hover above the agitated trees.

Hubert Robert was one of the most favoured artists of his generation, his assiduousness and devotion to his work commending him to the authorities. He thoroughly immersed himself in the monuments and sites of Rome and its countryside, and his paintings and watercolours, in which topographical elements are juxtaposed in fictitious – and often fantastical – ensembles, found immediate favour with the leading connoisseurs and collectors in Paris. We have yet to discover who first owned ***Garden of an Italian Villa***, but it is one of the most developed and ambitious of a series of picturesque landscapes on which Robert was engaged during his last year in Rome.



bert Robert

Hubert Robert (French, 1733–1808) **Garden of an Italian Villa** 1764 Oil on canvas

Peter Paul R

Peter Paul Rubens (Flemish, 1577–1640) **A Stormy Landscape** c. 1635–38 Oil on panel
Gift of Mr. and Mrs. Michal Hornstein, Montreal

Rubens

The National Gallery of Canada recently received a generous gift from Renata and Michal Hornstein of a small, gemlike landscape by Rubens dating from his last years at his estate, Het Steen. In the foreground a stream meanders into the distance; beside it four trees are clustered on a bank and three cows graze. Seven more trees are set slightly farther back at the right, while, on the left, the eye is drawn to the distance over the rolling fields to a dramatic sky with sun emerging from behind stormy clouds. By gradual changes in light effects, Rubens here displays a full command of atmospheric perspective typical of Venetian painting of the early 16th century, examples of which he saw in Italy at Mantua and Rome, but which was also practised in contemporary Dutch landscape painting, equally familiar to the artist. ***A Stormy Landscape*** was first documented through an 18th-century engraving made after it by the Dutch artist J. Dansaert (or Danckerts) and was later part of the vast collection of Adolphe Schloss, comprising mainly northern pictures.

Perhaps the most famous of 17th-century artists, Rubens is remembered primarily as a figure painter. His dynamic, large-scale compositions of both religious and mythological subject matter were popular not only in Flanders where he spent most of his life, but were sought by foreign princes whom he met through the Brussels court of Archdukes Albert and Isabella, joint governors of Catholic Flanders. Throughout his career Rubens also painted landscapes, which were prized by such eminent collectors as the Dukes of Richelieu and Buckingham.

Trained in Antwerp, where he became a master painter of the Guild of St. Luke in 1598, Rubens's early landscapes conform to the Flemish tradition established by Joachim Patiner (c. 1485–1524) and Peter Bruegel (c. 1525–1569). He travelled to Italy in 1600, first to Mantua, then to Rome two years later, making contacts with other artists, studying the works of Renaissance masters, and enjoying a certain personal success. Following his return to Flanders, Rubens was kept fully occupied producing altarpieces for the churches in Antwerp and pictures for the court in Brussels. On diplomatic missions in Madrid and London, he renewed his acquaintance with the works of Titian by examining the important collections of Venetian paintings in both capitals. In 1630 Rubens, by then fifty-two and a widower for four years, married the young Hélène Fourment and five years later purchased Het Steen, situated between Malines and Brussels, where he spent his last years. The buildings included a tower from which it has been suggested he may have painted views of the extensive plain beyond it that characterize his late landscapes. These landscapes reflect a more personal expression, are often on a small scale and, increasingly, are devoid of figures (only the occasional animal is permitted to stray into his line of vision). The intimate character of these works is underlined by the fact that a number of them remained in the artist's possession, suggesting they were not made for sale.

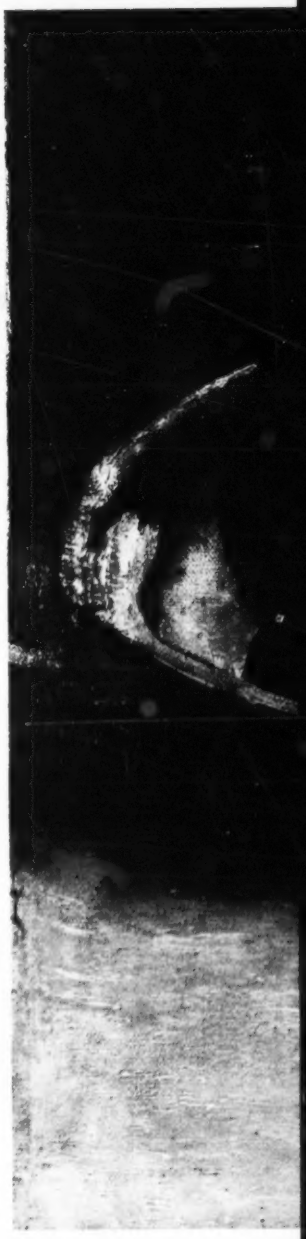
While the National Gallery's collection of Flemish painting is strong in figurative works, comprising religious paintings by Rubens himself as well as the marvellous ***As the Old Sing, So the Young Pipe*** by Jacob Jordaens and van Dyck's ***Suffer Little Children to Come unto Me***, landscape of this period is scarcely represented, making ***A Stormy Landscape*** a notable and appreciated contribution.

After an apprenticeship as a church decorator in Quebec, Suzor-Coté left for Paris in 1891 to continue his training. He entered the studio of Léon Bonnat at the École des beaux-arts and during the winter of 1893–94 studied with Fernand Cormon. After having exhibited for the first time with the Société des Artistes Français, almost a rite of passage for debutant artists, he returned to Canada in the spring of 1894. Over the next decade he travelled between Arthabaska – his hometown in the Eastern Townships – Montreal, and Paris, working in Paris from November 1897 to June 1901, January 1902 to June 1903, January 1904 to July 1907, and April 1911 to January 1912. The dates of Suzor-Coté's sojourns in Paris are of interest here as the inscription on this undated still-life identifies it as having been painted in that city.

While principally a figure and landscape painter, Suzor-Coté painted a number of still-lifes during the first fifteen years of his career. One of the earliest (1892; Montreal Museum of Fine Arts) depicts a closed fan with oranges and a wine glass arranged on a flat surface. The objects evoke many aspects of the good life a young Canadian artist might wish to lead in Paris: food, drink, theatre, illicit romance. The still-lifes from the middle of the decade are more finished, two of 1895 almost trompe-l'oeil, presaging his still-lifes of hanging game realized back home in 1897. During the mid-nineties he painted a number of floral studies, one of lilies with a music score, one of white roses, and one depicting a vase of yellow and white daisies (1897; Montreal Museum of Fine Arts).

More fluid in treatment and subtle in colouring are two still-lifes dated 1902. ***Still-Life with Onions*** (NGC) is a virtuoso performance in its depiction of textures and of the reflections on a copper pot and jug with unpeeled onions and garlic arranged on a rough, flat surface. In his humble portrayal of objects from everyday life the artist is clearly paying homage to the Dutch painters of the 17th century. In a related work, ***Still-life with Apples and Chestnuts*** (private collection), the artist contrasts the polished surface of a copper brazier, the green glaze of a jug, and the roasted chestnut shells arranged with three apples on an identical ledge.

Stylistically, ***Still-life with Fruit*** bears certain similarities to the 1902 paintings and thus suggests a common date. Oranges, apples, and lemons are arranged on what appears to be a silver tray, while in the foreground a lemon casts its reflection on the light-coloured surface. Some ill-defined forms emerge from the indistinct background. Absent are the studio props of the other two works, with all their academic implications. Here the artist merely focuses on the colour and textures of the objects bathed in a soft light. The immediacy of the study is enhanced by the tight framing and absence of a ledge. The objects exist in their own space, glowing with colour. Beautifully and sensuously painted, this work marks a new departure in Suzor-Coté's oeuvre. Leaving behind the historical and academic formulae, he delights in form, texture, colour, and light as he would in the superb ***Winter Landscape*** of 1909 (NGC).



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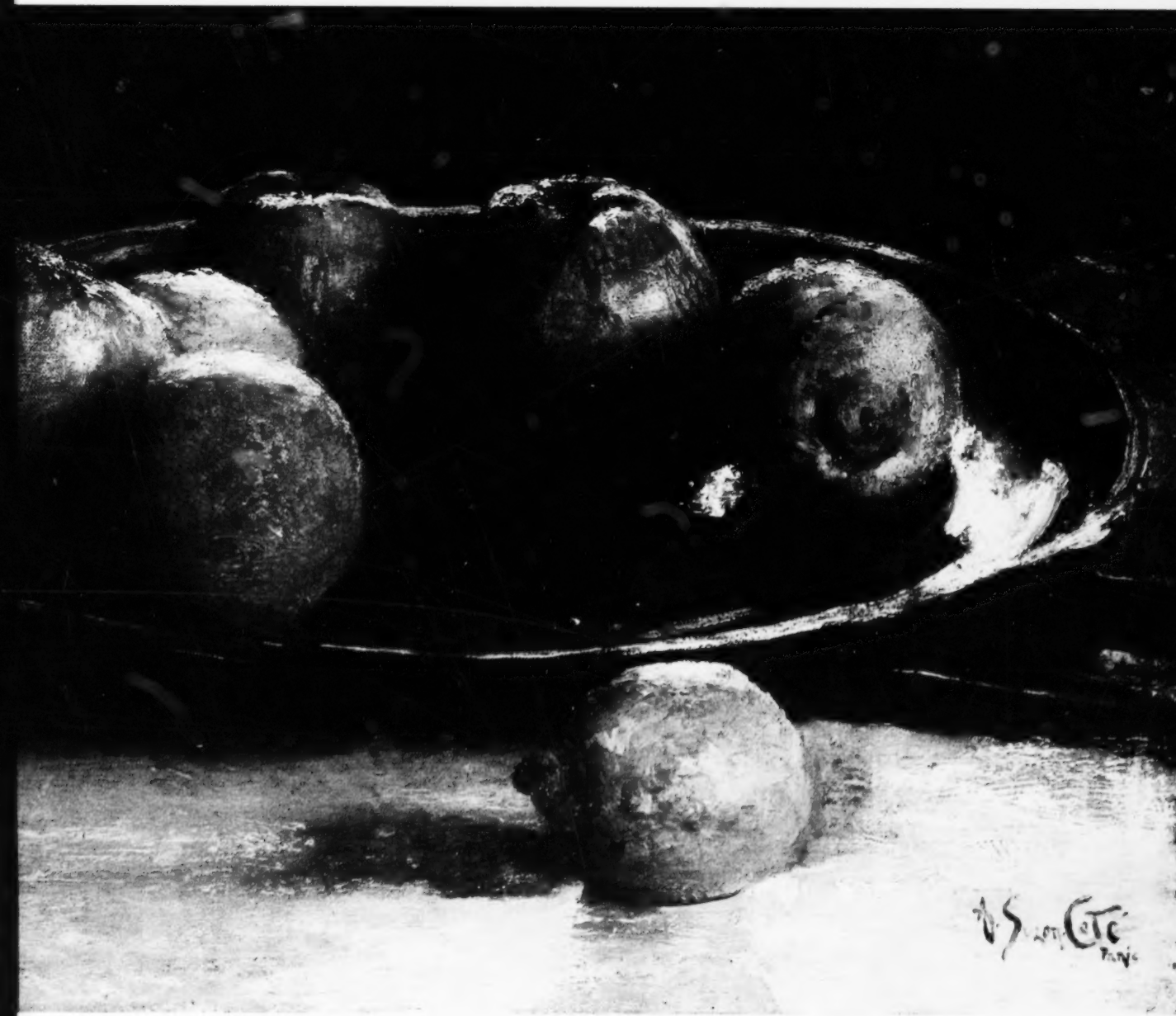


c-Aurèle de
oy Suzor-Coté

Marc-Aurèle de Foy Suzor-Coté (Canadian, 1869–1937) **Still-life with Fruit** c. 1902 Oil on canvas

Exhibiting Brilliance

SHARING ART – MAKING THE COLLECTION KNOWN BOTH IN CANADA AND ABROAD – IS CENTRAL TO THE MANDATE OF THE NATIONAL GALLERY. THROUGH ON-SITE AND TRAVELLING EXHIBITIONS ORGANIZED AND COORDINATED IN COOPERATION WITH MUSEUMS AND GALLERIES AROUND THE WORLD, THE GALLERY OFFERS CANADIANS OPPORTUNITIES TO HEIGHTEN THEIR APPRECIATION AND ENJOYMENT OF ALL FORMS OF VISUAL ART.

Special Exhibitions Gallery

Over the past year, the National Gallery mounted several exhibitions of national and international relevance that explored influential periods in the history of art. Eleven key presentations by the Gallery and CMCP are highlighted below. A complete listing of all on-site and travelling exhibitions can be found at the end of the report.

Picasso: Masterworks from The Museum of Modern Art

The National Gallery was one of only three venues to host this outstanding exhibition of over 100 works by Pablo Picasso. Organized by New York's Museum of Modern Art and featuring works from the MOMA collection, the exhibition offered a view of the artist's development over a period of 67 years, emphasizing personal themes and stylistic shifts. It was sponsored by Midland Walwyn.

Hogarth and His Times

Commemorating the 300th anniversary of William Hogarth's birth, this exhibition, organized by the British Museum and the Berkeley Art Museum (University of California), showcased remarkable prints and drawings by Hogarth, his contemporaries, and his successors. Juxtaposing the work of other artists with four series of images by Hogarth – ***A Harlot's Progress, A Rake's Progress, Marriage à-la-Mode,*** and ***Industry and Idleness*** – the exhibition provided a fresh look at Hogarth's satire, which encompassed the whole spectrum of British society. The Parnassus Foundation funded a complementary colloquium program.

Char Davies: Éphémère

As part of an ongoing commitment to contemporary art, the National Gallery presented this interactive, virtual-reality experience. Designed to enable visitors to access varying states of consciousness as they moved through a simulated underwater-diving environment, ***Éphémère***

involved computers, sound synthesizers, a stereoscopic head-mounted display, and video projectors. The exhibition was co-produced by Char Davies / Immersence Inc. with Softimage Inc., and sponsored by La Fondation Daniel Langlois.

Crossings

Organized by the National Gallery, this major international exhibition examined the influence of dislocation, migration, and territorial rearrangement on contemporary art. Fifteen prominent artists from Canada and abroad participated, contributing a diversity of artistic concerns expressed in a new, transnational, cross-cultural visual language. A testament to the creativity of its curators and handlers, the exhibition featured works of different scales – many installed by the artists themselves – and reflected the Gallery's commitment to exhibiting contemporary works. An exhibition catalogue was published by the Gallery, featuring essays from the world-renowned writers Hou Hanru and Nikos Papastergiadis. Institutional loans were contributed by the Solomon R. Guggenheim Museum and the Vancouver Art Gallery. The British Council provided valuable support in fabricating and transporting selected works.

Songs on Stone: James McNeill Whistler and the Art of Lithography

James McNeill Whistler made significant contributions to the artistic currents of his time, from realism and aestheticism to symbolism and modernism. Although his art and ideas were once perceived as radical, today Whistler is revered for the quiet power of his portraits and the mesmerizing purity of his nearly abstract nocturnes. Organized by The Art Institute of Chicago, ***Songs on Stone*** presented for the first time the relationship between Whistler's pastels, etchings, paintings, and drawings and the full range of his achievements in lithography.

Montreal Métropole, 1880–1930

A collaborative study by scholars from several disciplines, this exhibition of prints, photographs, and architectural drawings provided important insight into the forces that influenced Montreal architecture in the early 1900s. Organized by the Canadian Centre for Architecture, ***Montreal Métropole*** explored the extraordinary prosperity of the city between 1880 and 1930, tracing its development from a prime rail and sea transportation hub to a national financial and industrial centre, and highlighting the architectural choices that shaped the urban landscape.

The Art of Printmaking in Quebec, 1945–1990

Organized by the Musée du Québec, this exhibition presented the works of some 60 Quebec artists. It offered a lively perspective on the eclecticism that is the hallmark of contemporary Quebec printmaking. The show explored the influences of cubism, surrealism, lyricism, and other art movements on printmaking, as well as advances in paper sculpting, mezzotint, and lithography.

Robert Murray, The Factory in Studio

The Judas Goat

French Prints from the Age of the Musketeers

This exhibition, organized by the Museum of Fine Arts, Boston, revealed the diversity of printmaking from 1610 to 1660. The selection of prints was based on quality and on the desire to illustrate the scope of life in 17th-century France. Works were arranged by topic to juxtapose fine-arts prints by major artists with broader, more popular print productions.

Robert Murray: The Factory as Studio

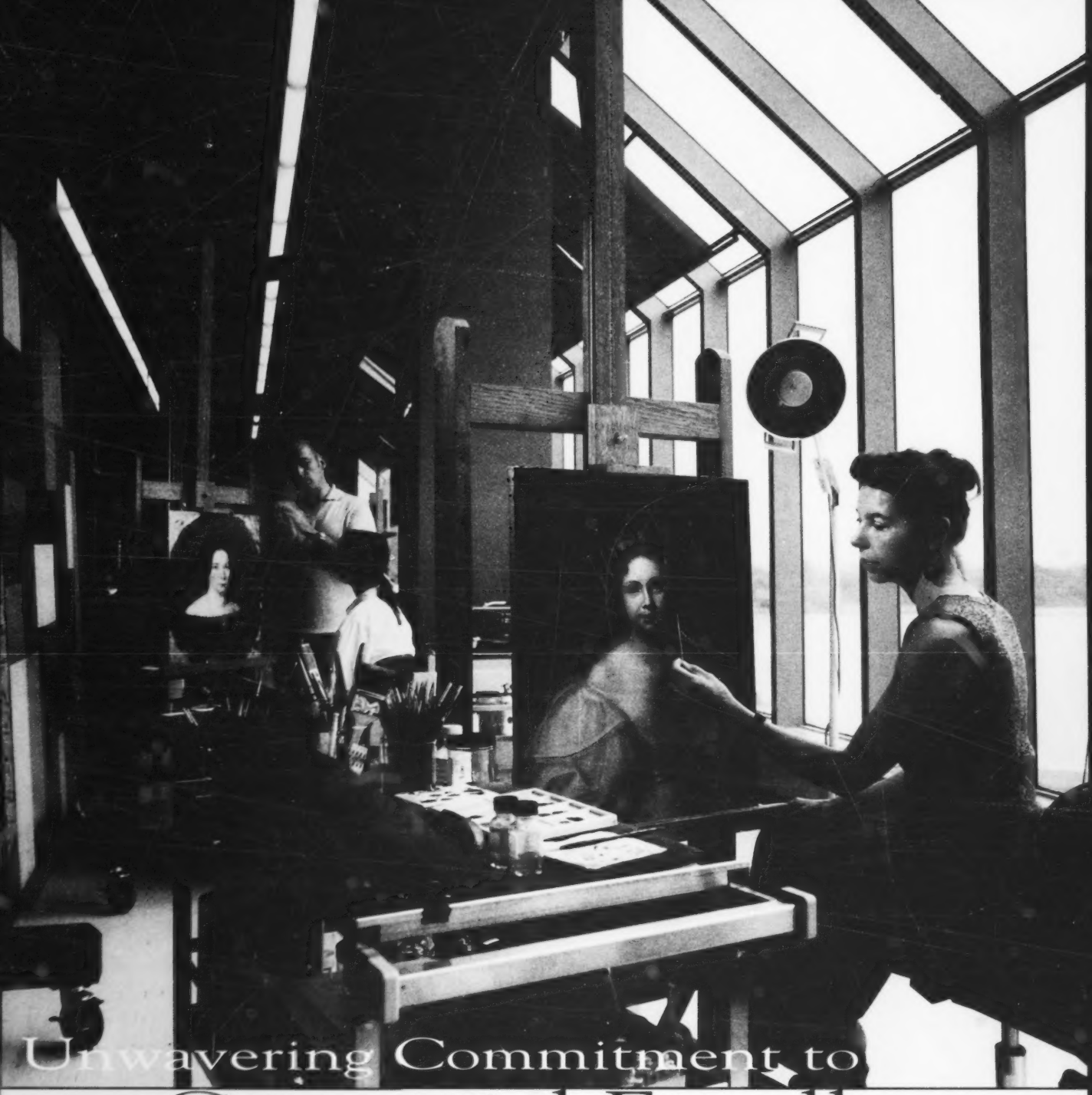
Organized by the National Gallery, this was the first major exhibition of Robert Murray's work in Canada since 1983. ***The Factory as Studio*** presented 38 masterful sculptures accompanied by models, prints, and drawings from three decades of artistic production both at the Gallery and in public spaces within the National Capital Region. It traced the development of the Vancouver-born artist's work from his reductive sculpture of the 1960s to the lavish and expressive works of the 1970s, to the introduction of a new modulation of meaning into his abstract works of the 1980s. An exhibition catalogue was published by the Gallery, with an introduction by the art critic Barbara Rose.

Interface: Encounters with New Technology

CMCP's popular summer exhibition ***Interface: Encounters with New Technology*** explored the human-technological interface through the work of nine contemporary artists. The exhibition addressed such diverse concerns as electronic communication, cosmetic surgery, genetic engineering, surveillance, and cyberculture.

Gabor Szilasi: Photographs 1954–1996

This was the first retrospective of photographs by the Hungarian native Gabor Szilasi. Covering 40 years of work through a selection of over 90 colour and black-and-white photographs, the exhibition explored the influence of this pioneer in art photography. It included studies of the artist's favourite themes, such as rural Quebec, Montreal portraiture, and architecture. The exhibition was organized by Franck Michel for Vox Populi, Montreal.



Unwavering Commitment to Curatorial Excellence

Of paramount importance to the National Gallery are acquiring, preserving, researching, and recording historic and contemporary works of art, both national and international. These are the fundamental objectives on which the National Gallery was built. Last year, through strong curatorial leadership, the Gallery exceeded these objectives by securing several prodigious acquisitions, managing numerous national and international exhibitions, undertaking significant loans to other institutions, and realizing celebrated achievements in scholarship.

Anne Ruggles, Senior Conservator

Acquiring Complements

Over the past year, the National Gallery sought and acquired an outstanding group of works – purchases and gifts rich in artistic merit, content, and history.

Complementing the Canadian Collection were acquisitions of ***Untitled*** by Jean-Paul Riopelle and ***Black and White Trees and Buildings*** by David Milne. Enhancing the European Collection was the brilliant acquisition of ***Portrait of a Man with a Felt Hat*** by the Italian painter Lorenzo Lotto. This painting joined two other works by Lotto already in the Gallery's permanent collection.

Other notable additions to the European Collection were ***Garden of an Italian Villa*** by the French artist Hubert Robert and Peter Paul Rubens's ***A Stormy Landscape***, a most generous gift donated by Mr. and Mrs. Michal Hornstein, which would otherwise have been too costly for the Gallery to acquire. All acquisitions contributed to building the Gallery's collection into one of the finest in the world.

Purchases by the Canadian Museum of Contemporary Photography, the affiliate museum of the National Gallery, included first-time acquisitions from Janieta Eyre and Sasha Yungju Lee, two major photographic works by the artist Roy Kiyooka and additions to the collection of works by Montreal's Holly King, Toronto's Doug Clark, and Saskatoon's Brenda Pelkey.

Displaying Excellence

Over the past year, the National Gallery hosted a number of spectacular and insightful exhibitions. Special reference must be made to those exhibitions organized and mounted by the National Gallery and CMCP themselves – ***Robert Murray: The Factory as Studio***, an exhibition of masterful sculptures, models, prints, and drawings from

three decades of artistic production; ***Crossings***, a transnational, cross-cultural exhibition of contemporary art; and mid-career exhibitions of the work of the Canadian contemporary photographers Holly King and Eldon Garnet. The Gallery is equally proud of its partnerships with other museums and galleries including its collaboration with the Canadian Centre for Architecture for ***Montreal Métropole***, the Musée du Québec for ***The Art of Printmaking in Quebec, 1945–1990***, and New York's Museum of Modern Art for the superb ***Picasso: Masterworks from the Museum of Modern Art***.

Focusing on the Collection

Beyond major exhibitions, the Gallery presented a number of installations featuring works from the permanent collection. ***A Collective Vision: Gifts to the Photographs Collection*** exhibited the impressive depth and scope of the Gallery's Photographs Collection, owed largely to generous donations through the years. ***Yousuf Karsh: Portraits of Artists*** celebrated the photographer's 90th birthday with a presentation of his portraits of artists such as Marc Chagall, Barnett Newman, and Andy Warhol. In addition, the Gallery exhibited 19th-century ceramics donated in 1997–98 by Ruth Amelia Jackson – exquisite tiles and hollow-ware created by the renowned decorative artist William De Morgan.

Sharing Artistic Treasures

As part of the fulfilment of the Gallery's objective to educate and communicate, loans were made both internationally and nationally to other art museums and galleries. In February, The Frick Collection of New York premiered a stunning exhibition of 67 French and English master drawings from the 18th and 19th centuries – the first presentation of such an extensive selection of Gallery works in New York City. Also significant were the loans of some 70 portraits for the exhibition ***About Face*** at the Vancouver Art Gallery, and of technical expertise for the ***Down from the Shimmering Sky*** masks exhibition at the McMichael Canadian Art Collection in Kleinburg, Ontario.

Research

As the research centre of the National Gallery, the Library and Archives continued to publish and exhibit relevant curatorial papers and books. The Library published the second instalment in its Occasional Paper series, ***Index to the National Gallery of Canada Bulletin and Annual Bulletin***, and inaugurated the permanent exhibition facility of the Library and Archives with the installation ***Invading the Book: Recent Acquisitions of Artists' Books and Multiples***. A second exhibition, ***Rare Canadiana***, featured recent acquisitions of 19th- and early 20th-century titles. Beyond these activities, the Library and Archives took on administration of the Research Fellowship Program.

Marion Barclay, Chief, Restoration and Conservation

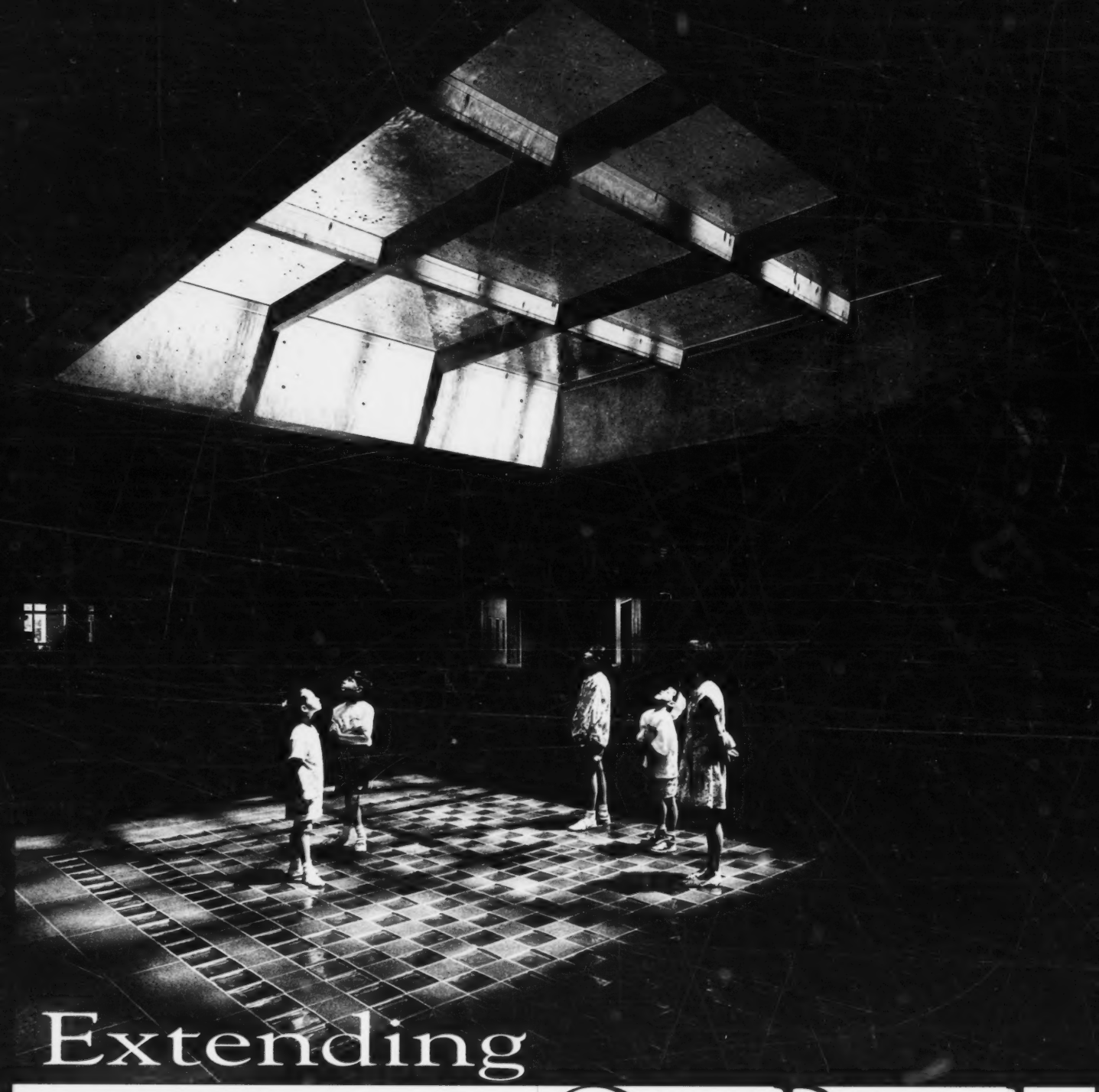
Richard Gagner, Conservator, and Tracey Klein, Intern

The Gallery's excellence in curatorial scholarship and publishing was honoured with the First Prize in the Craft, Technology and Scientific Category of the distinguished Kraszna-Krausz Photography Book Awards for ***Beauty of Another Order: Photography in Science***. The catalogue was published by the National Gallery of Canada and Yale University Press in conjunction with the exhibition of the same title.

Underlining its deep commitment to scholarship, the Gallery appointed Dr. David Franklin as the new Curator of Prints and Drawings. Only the third such curator since the Gallery was founded, Dr. Franklin brings to the position extensive research experience and expertise in Italian art. A graduate of Queen's University, Kingston, and the Courtauld Institute, London, as well as a Fellow of All Souls College, Oxford, he is recognized as one of the world's leading young historians of the Renaissance.

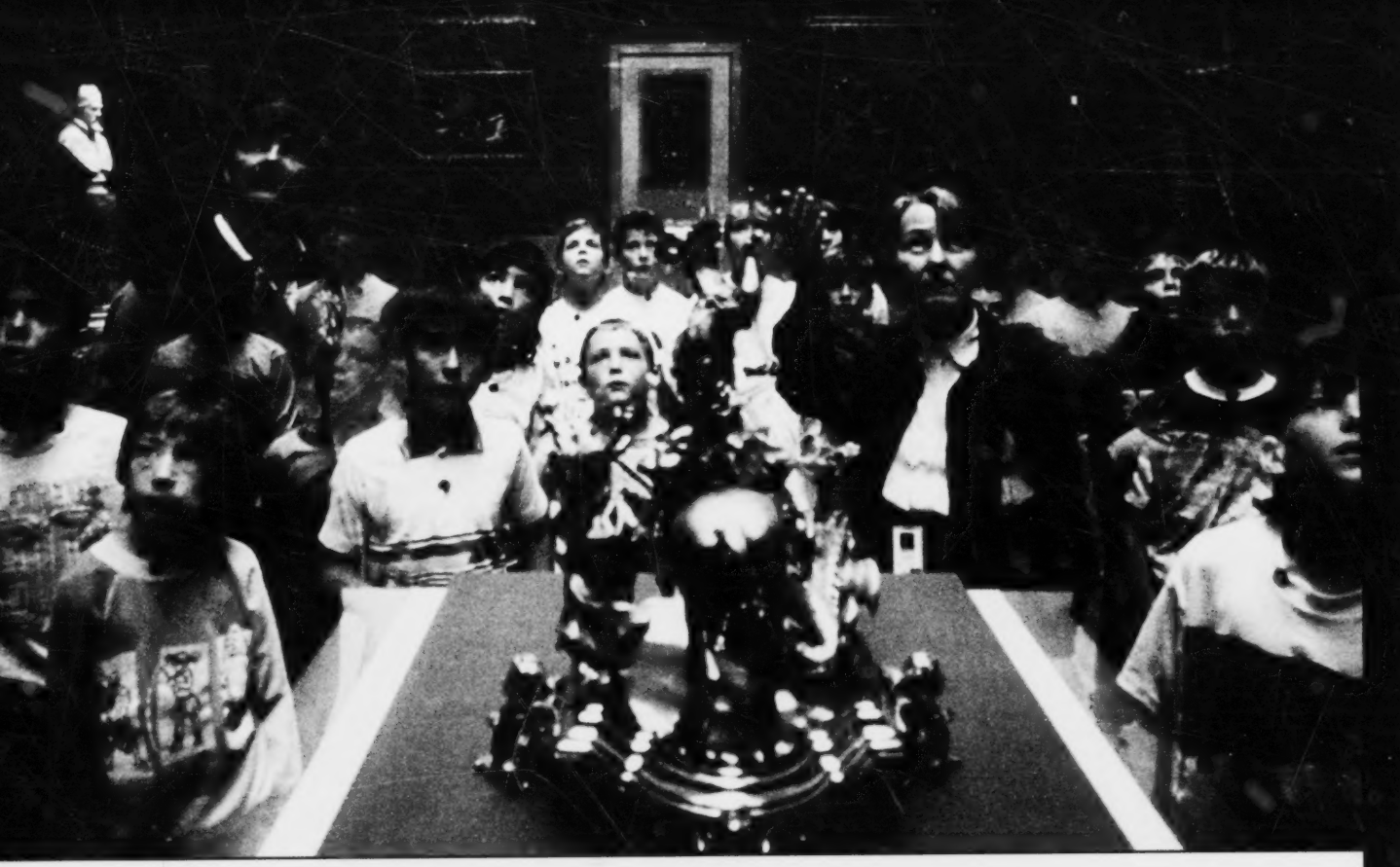
Lectures and Tours

As part of an ongoing commitment to education, the curators of the National Gallery continued to lecture to local, national, and international audiences. These presentations included engagements sponsored by the Gallery as part of a new ***On Tour*** lecture series. In addition, Dr. Colin B. Bailey, Deputy Director and Chief Curator, continued production of a series of television presentations for CBC's national program ***Midday*** profiling individual works from the Gallery's permanent collection.



Extending Our Reach

Of all the Gallery's mandated objectives, education and communication are vital to its growth and outreach as a premier art institution. In all its efforts, the Gallery seeks to further knowledge, understanding, and enjoyment of the visual arts among Canadians.



The Baroque Gallery

WORKING IN CLOSE PARTNERSHIP WITH CURATORIAL AND EXHIBITIONS DEPARTMENTS, THE PUBLIC AFFAIRS AND NATIONAL OUTREACH TEAMS OF THE NATIONAL GALLERY UNDERTOOK A SERIES OF ACTIVITIES DESIGNED TO REACQUAINT CANADIANS WITH THE GALLERY'S PERMANENT COLLECTION, TO PROMOTE AND ENHANCE SPECIAL EXHIBITIONS, AND TO CELEBRATE ACQUISITIONS OF ART.

ACCENT ON ACCESSIBILITY

During the fiscal year 1998–99, the National Gallery undertook a comprehensive review and revitalization of the Public Affairs program to bring the treasures of the Gallery to a wider audience.

Following the appointment of a Director of Public Affairs in September, the Gallery embarked upon a strategy uniting all objectives and activities related to interaction with the public. The comprehensive plan identified seven key goals:

- Enhance audience appreciation and understanding of the Gallery by working with exhibitions and curatorial staff to ensure that a marketing perspective is included in the Gallery's decision-making process.
- Significantly increase promotional and media relations activities for the permanent collection and special exhibitions.
- Restructure publishing to meet scholarly, institutional, educational and promotional goals more effectively.
- Re-focus and prioritize educational and public programming.
- Ensure a strong and high-quality client focus in all Visitor Services operations.
- Conduct extensive research into audience needs and values.
- Maximize revenue-generation opportunities.

To achieve these strategic goals, the Gallery launched a number of initiatives during the past year.

Promoting Picasso

During the first quarter, the marketing efforts focused on promoting the ***Picasso*** exhibition and related family programming. The results were outstanding: attendance surpassed 253,000 – well beyond projections – and media relations efforts sparked extensive national coverage by print, radio, and television outlets.

Profiling Permanence

Following the ***Picasso*** exhibition, plans were developed to inspire a fresh public perception of the Gallery as an accessible and welcoming year-round attraction for visitors of all ages. To this end, a major advertising campaign was created to promote the Gallery's permanent collection. This included the production of colourful, eye-catching banners for display outside the Gallery. In addition, a television advertising campaign was designed to attract regional audiences, thematic Gallery tours for visitors were introduced, and the Gallery website was completely redesigned.

Cultural Tourism

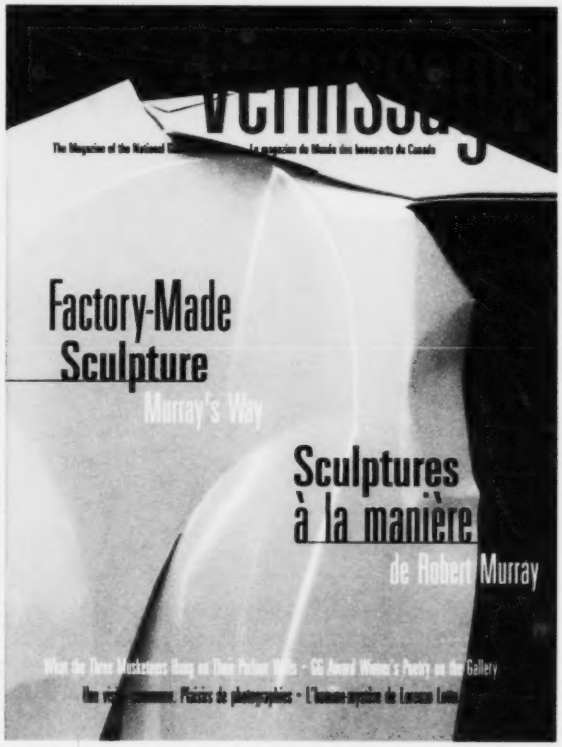
During the first quarter, the National Gallery received one of Ottawa's most prestigious tourism awards for excellence in marketing and presentation of the previous year's ***Renoir*** exhibition. The Gallery continued to provide leadership in cultural tourism through participation in the Canadian Tourism Commission's Product Development Committee.

Power of the Printed Word

One of the most exciting developments last year was the launch of ***Vernissage***, a national magazine published by the Gallery for distribution to Friends across the country. Developed to create an ongoing dialogue with Canadians, ***Vernissage*** replaced the former newsletter ***Contact***. Beyond this magazine, the Gallery also produced some sixty publications, including exhibition catalogues (two from CMCP) and brochures, flyers, and various educational and promotional texts.

Engaging Families

The Gallery launched ***Artissimo***, a mobile interpretive activity centre for children ages three and over. Designed to encourage creativity and spur an early appreciation of the visual arts, youngsters can now consult books on art, complete quizzes, participate in demonstrations of artistic techniques led by animators, and create their own masterpieces. The Gallery also developed a monthly program of Family Fundays with engaging art activities for adults and children alike. These Fundays, which attracted close to 5,000 participants, were designed to make families more aware of educational opportunities and allow them to enjoy art experiences together. CMCP's Family Sundays program developed visitors' interest in photography through hands-on workshops, drop-in activities, tours, and music.



The inaugural issue of Vernissage

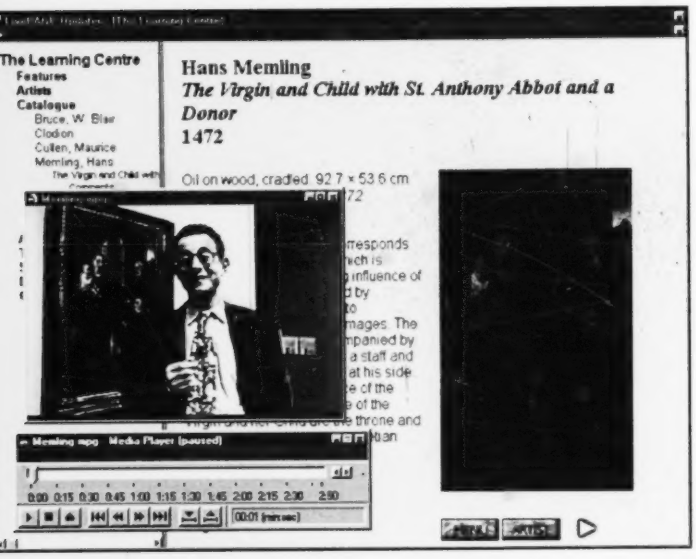
Welcoming Patrons

The Gallery's ongoing commitment to excellence in visitor services was reflected in a number of activities this past year. The information desks at the main entrance and in the Great Hall were redesigned to be more user-friendly. The re-design provides a more interactive approach with

easier access to information about exhibitions and events. The Gallery also improved its systems for ticketing and reservations, and for pre-booking exhibitions.

Virtually Connected

A key milestone in making the collection fully accessible was the development of CyberMuse, an engaging multimedia database of information about the National Gallery's permanent collection. Launched in the spring of



1999, CyberMuse allows audiences across Canada and around the globe to navigate layers of information on art and artists, make inquiries, participate in activities, and offer feedback. CyberMuse is accessible on-line through the Internet or at the Gallery itself, where a multimedia facility has been created to receive on-site visitors.

Weaving a Tapestry

As part of its mandated objective to make the collection known both in Canada and abroad, the National Gallery undertook several national and international outreach initiatives last year.

The Gallery appointed a Director of National Outreach and International Relations and conducted a thorough review of outreach activities to determine what ground had been well-covered and where there were gaps to be filled. This review inspired development of an outreach-initiatives proposal for circulation to public galleries and museums across Canada. Suggestions included co-acquisitions of artworks, long- and short-term loans from the National Gallery's permanent collection, co-organization of exhibitions, involvement in touring exhibitions, and opportunities for researching and developing exhibitions at the Gallery. In addition, the proposal suggested study and training programs such as internships and job shadowing, and exchange projects including a speakers' bureau.

Exchange and Collaboration

To elicit response to the outreach-initiatives proposal, the Director of National Outreach and International Relations travelled to 25 art galleries and museums in 15 Canadian cities. These visits strengthened the Gallery's connections with its sister institutions in communities across the country. They also contributed to establishing a network that will lead to a stronger collaboration among members of the national art community and to increased opportunities for artistic exchange. The priorities identified by the galleries and museums surveyed will be presented to the Gallery's Board of Trustees in the fiscal year 1999–2000.

Showcase to the World

The international arena was the setting for a number of highly successful forays last year. Working with Canadian embassies in other countries, the National Gallery coordinated two key exhibitions. ***Terre sauvage***, a Group of Seven exhibition, will be held in August 1999 at the Museo de Arte Moderno in Mexico City and will subsequently travel to Stockholm, Copenhagen, Lillehammer, and perhaps Helsinki. It may also visit the Peoples Republic of China. ***Mexican Modern Art, 1900–1950***, coordinated in partnership with the Montreal Museum of Fine Arts, will be shown at the National Gallery of Canada from February to May 2000. Both projects enabled the Gallery to raise Canada's cultural profile on the international scene.

Building Relationships

Achieving the mandated objectives means, in part, having the resources to do so. Over the past year, the National Gallery took several steps to refocus revenue-generation efforts toward building and nurturing long-term relationships with Canadian families and corporate partners – encouraging them to take ownership of their National Gallery.

The Amphitheatre

A Director of Development was appointed, a comprehensive review of past fundraising strategies and activities was undertaken, and a five-year Development plan was created with three primary objectives:

- Develop a national network and communication strategy to build greater awareness and more dynamic sources of support for the Gallery throughout the country.
- Create a national outreach strategy aimed at facilitating access to the Gallery from any point in Canada.
- Establish a national fundraising strategy aimed at raising revenue.

Managing Membership

Responsibility for membership activities returned to the Gallery after years of management by dedicated volunteers. A comprehensive review of past benefits to Members, The Friends of the National Gallery, was conducted and a three-year membership plan was proposed to realize cost efficiencies, provide enhanced service to Friends, focus on the needs of a growing clientele, and create consistent levels of membership support in the National Capital Region and Canada-wide.

Telemarketing Drive

Much effort was devoted to increasing membership. Working with the Volunteers' Circle, the newly named, 40-year-old volunteer organization, the Gallery continued the telemarketing campaign initiated in the fiscal year 1997–98. It was a tremendous success: membership increased from 2,700 to 14,000, surpassing the target of 10,000 – vivid evidence of the public's receptiveness to becoming part of the National Gallery family.

Acknowledging Altruism

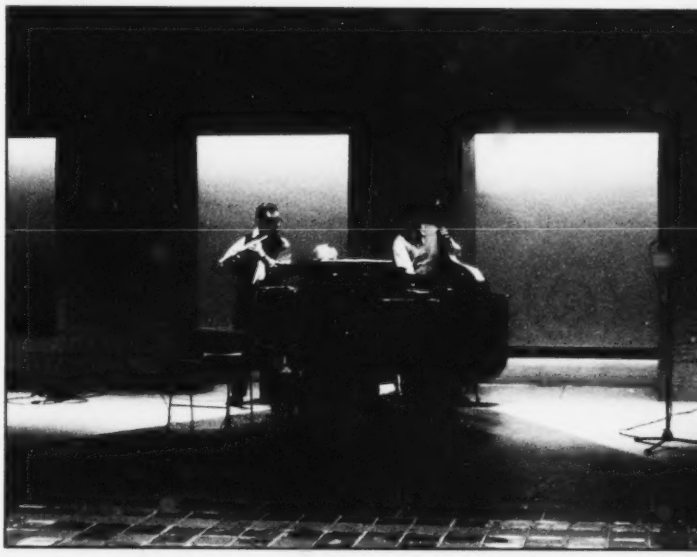
Once again, the 300 members of the Volunteers' Circle were critical to the Gallery's many successes. The Gallery is very appreciative of their generous participation in education programs, school visits, guided tours, study and lecture groups, curatorial clinics, the Prints and Drawings Study Room, travel projects, and concert series. Last year, volunteers contributed an impressive 35,000 hours. The Gallery deeply values their involvement in the life of the museum.

Playing Host

Many special events were held in celebration of the building's 10th anniversary. An open house offered visitors a first-ever behind-the-scenes tour including stops at conservation labs, art vaults, graphics studios, and framing workshops. A lecture by the architect of the National Gallery, Moshe Safdie, on the evolution of the building itself was another highlight. Beyond hosting its own events, the Gallery continued to rent out space for private social functions, and in collaboration with different embassies and organizations presented lecture series, events associated with local festivals, and many popular concert series.

Music at the Gallery

Over the last ten years, the National Gallery has built a strong reputation for excellence in both contemporary and classical music programming. In 1998–99 the Gallery organized ***Arte Flamenco*** and the three-part summer music series ***Rascals! Roots and Rads*** – comprising Rascals! On the Jazz Fringe, and AlternaFest – and co-produced ***Music for a Sunday Afternoon, Pianos at the Gallery, Ottawa in Concert, Concerts aux Beaux-Arts, Concerts Plus, Espace Musique,*** and ***Strings of the Future*** as well as many other performances supported by various embassies. All of these concerts featured artists from Canada and abroad and presented a mix of programs for children and families, including jazz, alternative, and avant-garde music. Attendance has been strong, and the programs enjoy general critical acclaim and substantial media coverage, in particular from print and radio. Many concerts were recorded for national broadcast and re-broadcast, keeping the music alive throughout the year.



The Foyer

Applauding Generosity

Corporate sponsors were also extraordinarily generous in making donations as well as in-kind contributions in the travel, media, publishing, and accommodation sectors. The Gallery recognizes, in particular, The American Express Foundation for its three-year commitment to CyberMuse, the Gallery's new on-line art database. Such contributions enable the Gallery to organize major exhibitions in collaboration with cultural centres around the world. The Gallery wishes to express deep appreciation to the following corporate sponsors for their generosity.

The Auditorium

Donations

AT&T
British High Commission
Canadian Pacific Charitable Foundation
Carleton University
Department of Foreign Affairs and International Trade (DFAIT)
Embassy of Spain
Daniel Langlois Foundation
Midland Walwyn
The American Express Foundation
Parnassus Foundation
Tourism Office of Spain
Trafalgar Tours
University of Ottawa

In-kind Contributions

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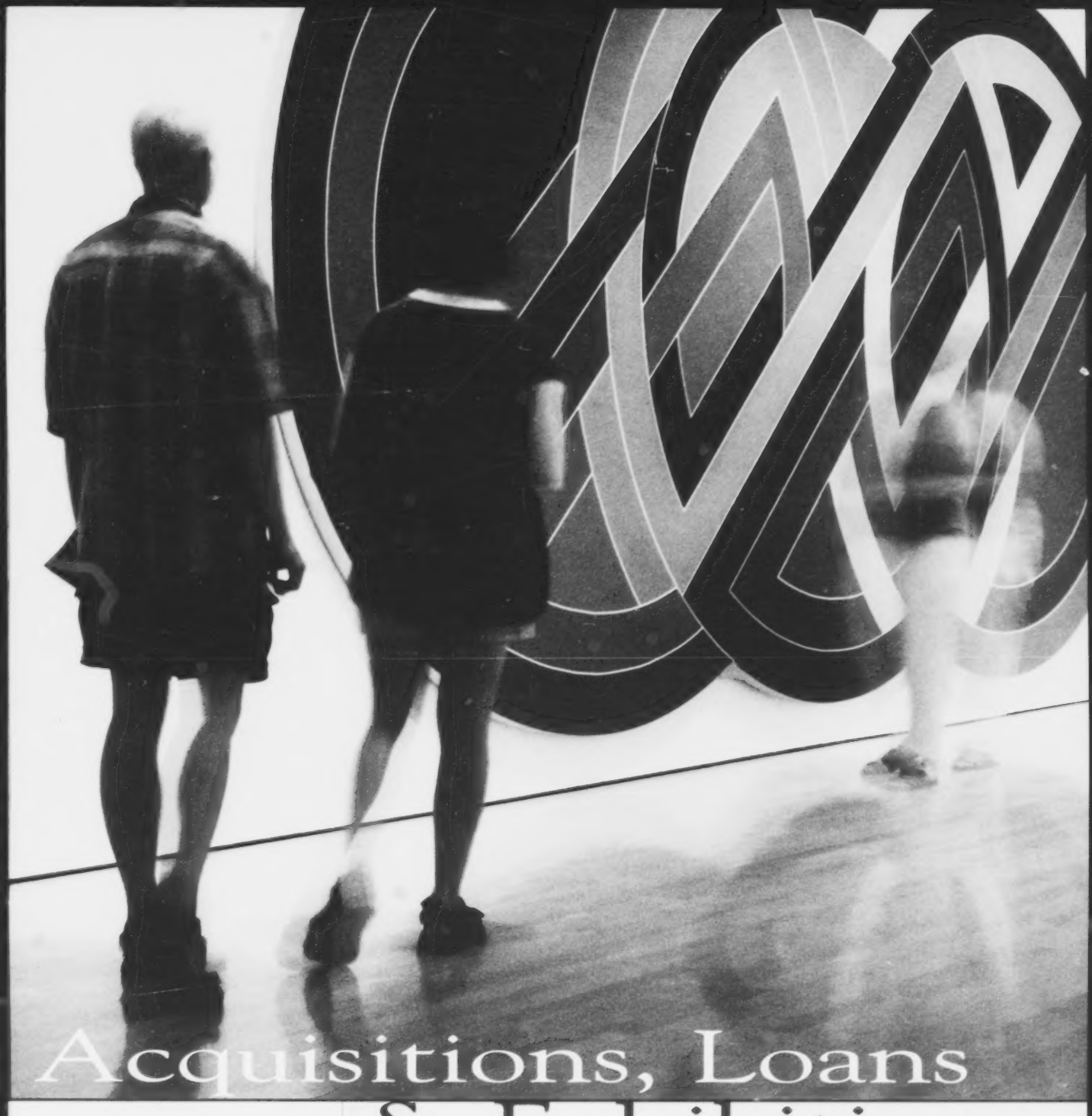
SGI
The Financial Post
Tourism Office of Spain
Trafalgar Tours



Acquisitions, Loans & Exhibitions

Acquisitions
National Gallery of Canada

Early Canadian Art

Paintings – Gifts

Krieghoff, Cornelius (1815–1872)
Moccasin Seller Crossing the St. Lawrence at Quebec City c. 1853–1863
Oil on canvas, 27.2 x 22.3 cm
39989
Gift of David Ker, Dundas, Ontario

Paintings – Purchases

Berczy, William Bent (1791–1873)
Self-portrait c. 1813–1814
Watercolour and gouache on ivory, 6.5 x 5.3 cm (oval)
39740
Louise Amélie Panet 1815
Watercolour and gouache on ivory, 5.8 x 4.5 cm (oval)
39741

François, Claude (dit Frere Luc) (1614–1685)
Saint Bonaventure c. 1655
Oil on oak, 70 x 77 x 2 cm
39763

Silver – Gifts

Besnier, Jacques (French, c. 1688–1761)
Ragout Spoon with the Coat of Arms of the Chaussegros de Lery Family c. 1754–1755
Silver, 31.6 x 5.7 x 4.1 cm
39969
Gift of Ronald H. and Ruth Boyce, Corbyville, Ontario

Silver – Purchases

Vallières, Nicolas Clement
(French, active 1732–after 1781)
Plate with the Coat of Arms of the Godefroy de Tonnancour Family c. 1749–1750
Silver, 2.8 x 29.2 cm (diameter)
39614

Later Canadian Art

Decorative Arts – Gifts

Carr, Emily (1871–1945)
Large Bowl c. 1927
Fired red clay with paint, 8.5 x 30.5 cm (diameter)
39824
Bell c. 1927
Fired red clay with paint and metal wire, 11 x 8.5 cm (diameter)
39825
Pot c. 1927
Fired red clay with paint, 7.4 x 14 cm (diameter)
39826
Gift of Margot Johnston, Ottawa

Paintings – Gifts

Borenstein, Sam (1908–1969)
Eagle 31 July 1965
Oil on masonite, 91 x 122 cm
39823
Gift of Judith Borenstein and Joyce Borenstein, Montreal

Boyle, John (b. 1941)
Batoche – Drawing Room 1975
Acrylic on masonite and wood, 91.4 x 121.9 cm
39927
Gift of Robin Askew, London, Ontario

Curnoe, Greg (1936–1992)
Homage to the R-100 1967–1968
Enamel paint on plywood and steel, Section A, panels 1–13: 2.95 x 15.51 m; Section B, panels 14–22: 2.95 x 11.1 m; Section C, panels 23–26: 1.92 x 4.93 m
39705.1–26
Transfer from Transport Canada

Davies, Gordon (1890–1982)
"Gesture" and Elizabeth 1936
Oil on canvas, mounted on hardboard, 101.5 x 75.5 cm
39985
Gift of the Estate of Elizabeth Wyn Wood and Emanuel Hahn

Harris, Robert (1849–1919)
Study for Portrait of Sir Oliver Mowat 1892
Oil on academy board, 41 x 30 cm
39833
Gift of Leanora D. McCarney, Hull, Quebec

Iskowitz, Gershon (1921–1988)
Self-portrait 1947
Oil on canvasboard, 50.8 x 40.6 cm
39923
Escape 1948
Oil on paper, mounted on corrugated cardboard, 28.3 x 40 cm
39924
Action 1948?
Oil on canvasboard, 41 x 51 cm
39925
Gift of Joey, Toby, and Alan Tanenbaum, Toronto

Milne, David B. (1882–1953)
Black and White Trees and Buildings 1915–1916
Oil on canvas, 51.5 x 61.5 cm
39988
Gift of M.F. Feheley, Toronto

Webber, Gordon (1909–1965)
Abstract Composition 1954
Watercolour and gouache over graphite on wove paper, laminated on wood, 28.8 x 36.5 cm
39993
Gift of Gilles Gagnon, Montreal

Paintings – Purchases

Borenstein, Sam (1908–1969)
Rooftops 1943
Oil on canvas, 58.5 x 109.5 cm
39716

Caiserman-Roth, Ghitta (b. 1923)
Loading 1945
Oil on masonite, 77 x 50.7 cm
39713
Still-life 1950
Oil on masonite, 30.5 x 76.4 cm
39714
Alfred Pinsky 1951
Oil on masonite, 26.3 x 55.2 cm
39715

Harris, Robert (1849–1919)
Portrait of Mrs. R.H. 1901
Oil on canvas, 128.5 x 102.5 cm
39711

Saxe, Henry (b. 1937)
Vicar 1962
Acrylic on canvas, 168.2 x 167.7 cm
39897

Sutherland, Betty (1920–1984)
Front Door 1946
Oil on hardboard, 61 x 45.5 cm
39799

Suzor-Coté, Marc-Aurèle de Foy (1869–1937)
Still-life with Fruit c. 1902
Oil on canvas, 27.3 x 40.4 cm
39720

Teitelbaum, Mashel (1921–1985)
Untitled 1951
Oil on canvas, 111 x 91 cm
39616

Wieland, Joyce (1931–1998)
Summer Blues 1961
Mixed media collage on wove paper, laid down on masonite, 63.5 x 96.5 cm
39615

Photographs – Gifts

Webber, Gordon (1909–1965)
Catch Me Brother Arthur c. 1953
Gelatin silver print, laminated on wood board, 37.3 x 39 cm
39994
Gift of Gilles Gagnon, Montreal

Photographs – Purchases

Kiyooka, Roy (1926–1994)
StoneDGloves 1970
Gelatin silver prints, mounted on cardboard, 100.4 x 67.9 cm each (some vertical, some horizontal)
39764.1–16

Sculptures – Gifts

Hahn, Emanuel (1881–1957)
War the Despoiler 1915
Plaster, painted, 21 x 83 x 38.5 cm
39984
Gift of the Estate of Elizabeth Wyn Wood and Emanuel Hahn

Wood, Elizabeth Wyn (1903–1966)
Saskatchewan 1946
Plaster with jute on wood frame, 248.5 x 127 x 15.5 cm
39987
Gift of the Estate of Elizabeth Wyn Wood and Emanuel Hahn

Sculptures – Purchases

Lemoyne, Serge (1941–1998)
Ironing Board (Cape Canaveral) 1963
Oil and commercial enamel paint on wooden ironing board with cotton batting and fabric, 143.7 x 48.5 x 8 cm
39798

Osuitok Ipeelee (b. 1922)
Owl with Fish in Beak 1965
Dark green stone, 17.4 x 17 x 8 cm
39637

Pauta Saila (b. 1916)
Standing Bear 1962
Light green stone, 40.7 x 17.4 x 15 cm
39636

de Pedery-Hunt, Dora (b. 1913)
Louis Braille 1978
Bronze, 24x 18 cm
39730
There is Light Behind the Shadows 1978
Bronze, 28.6 cm (diameter)
39731
Arthur Napier Magill Distinguished Service Award 1978
Bronze, 9.2 cm (diameter)
39732
Royal Canadian Academy of Arts – Centennial Year 1980
Bronze, 7.7 cm (diameter)
39733
Churchill Falls – Labrador 1971
Bronze, 9.8 cm (diameter)
39734

Contemporary Canadian Art

Drawings – Gifts

Charney, Melvin (b. 1935)
Parable No. 10 . . . So be it 1992
Oil pastel, acrylic, and coloured pencil on gelatin silver print and wove paper, mounted on masonite, 244 x 122 cm
39957
Parable No. 11 . . . So be it 1992
Oil pastel, acrylic, and coloured pencil on gelatin silver print and wove paper, mounted on masonite, 198 x 92 cm
39958
Gift of Martin E. Kovnats, Toronto
Parable No. 3 . . . La Prairie 1990
Oil pastel, acrylic, and coloured pencil on gelatin silver print and wove paper, mounted on masonite, 188 x 92 cm
39959
Parable No. 4 . . . Segesta 1990
Oil pastel, acrylic, and coloured pencil on gelatin silver print and wove paper, mounted on masonite, 188 x 92 cm
39960
Gift of Martin Storm, Toronto

Fones, Robert (b. 1949)
Red Drain 1982
Red and black ink wash on cream wove paper, 149 x 187.2 cm
40001
Gift of AA Bronson, Toronto

Letendre, Rita (b. 1928)
Passion and Anxiety 1998
Oil and oil pastel on wove paper, 35 x 39 cm (irregular)
39710
Gift of Bernard Lamarre, Montreal

Drawings – Purchases

Brown, John (b. 1953)
Ping "K" 1997
Gouache, acrylic and wax crayon on wove paper, 76.8 x 56 cm (image: 14 x 7 cm)
39654
Ping "I" 1997
Gouache, acrylic and wax crayon on wove paper, 76.8 x 56 cm (image: 14 x 7 cm)
39655
Ping "M" 1997
Gouache, acrylic and wax crayon on wove paper, 76.8 x 56 cm (image: 14 x 7 cm)
39656

Fleming, Martha (b. 1958), and **Lyne Lapointe** (b. 1957)
Skull and Shells 1990
Black ink and shells on wove paper, in wooden frame, 57.9 x 42.2 x 2.1 cm
39726
Oriental Bearded Ladies (scorpion) 1992
Oil, scorpion, glass on wove paper, in wooden frame, 71 x 63.1 x 8 cm
39727
Capturing Time 1993
Graphite and ink on wove paper, in wooden frame, 39.2 x 33.7 x 1.5 cm
39728
Heart 1993
Oil, ink, collaged printed papers on antique paper, mounted on wove paper, in wooden frame, 62.1 x 73.6 x 2.1 cm
39729

Goodwin, Betty (b. 1923)
Beyond Chaos No. 6 1998
Oil stick and charcoal on gelatin silver print on translucent mylar, 55.3 x 40.6 cm
39749

Mackenzie, Landon (b. 1955)
Untitled 1995
Dye coupler print, black and red ink, graphite on black and red clothbound notebook with folded lined pages, 18 x 26 cm (open)
39721
Untitled 1995
Dye coupler print, black and red ink, graphite on black and red clothbound notebook with folded lined pages, 18 x 26 cm (open)
39722
Untitled 1995
Dye coupler print, black and red ink, graphite on black and red clothbound notebook with folded lined pages, 18 x 26 cm (open)
39723
Untitled 1995
Black ink, dye coupler print, watercolour, graphite on black clothbound notebook with lined pages, 21 x 29 cm (open)
39724

Wiens, Robert (b. 1953)
White Pine 1997
Watercolour and graphite on wove paper, 323.3 x 108 cm
39634

Films and Videos – Purchases

Baird, Laura
Smoker 1998
Videotape, 15:00 minutes
40005

Beharry, Shauna (b. 1961)
Seeing is Believing 1991
Videotape, 8:27 minutes
39690

Cayuga, Cat
Do You Hear Me Scream 1997
Videotape, 5:00 minutes
39668

Chappelle, Shawn (b. 1966)
trans 1995
Videotape, 5:00 minutes
39686

Cuthand, Ruth (b. 1954), and **Elizabeth MacKenzie** (b. 1955)
Word for Word 1995
Videotape, 10:00 minutes
39689

Côté, Mario (b. 1954)
Variations Vertov 1996
Videotape, 27:50 minutes
39653

Day, Dennis (b. 1960), and **Ian Middleton**
Heaven or Montreal 1997
Videotape, 5:00 minutes
39660

Diamond, Sara (b. 1954)
On To Ottawa 1992
Videotape, 53:00 minutes
40003
Fit To Be Tied 1995
Videotape, 24:00 minutes
40004

Dumontier, Michael (b. 1974), and **Drue Langlois** (b. 1972)
June Star 1997
Videotape, 1:00 minute
40012.19

Dzama, Hollie (b. 1984)
Baby Meancat 1997
Videotape, 0:25 minutes
40012.1
GrassHopper 1997
Videotape, 1:00 minute
40012.2

Dzama, Marcel (b. 1974)
Piggy 1997
Videotape, 1:00 minute
40012.3

Dzama, Marcel (b. 1974), and **Neil Farber** (b. 1975)
Fun Show # 6 1997
Videotape, 6:00 minutes
40012.4
Xmas Fun Show 1997
Videotape, 6:00 minutes
40012.5
Fun Show # 1 1997
Videotape, 4:00 minutes
40012.6
Lash Blossom 1997
Videotape, 0:35 minutes
40012.7

Farber, Neil (b. 1975)
Spidermobile 1997
Videotape, 0:05 minutes
40012.8

Farmer, Geoffrey (b. 1970)
The boss log 1997
Videotape, 24:00 minutes
39699

Fedorchuk, Shawn
Figure 8 1997
Videotape, 4:00 minutes
40012.10
Snake Moulting 1997
Videotape, 0:35 minutes
40012.9

Forrest, Nikki (b. 1964)
Shift 1997
Videotape, 9:00 minutes
39651

Frenkel, Vera (b. 1938)
This is Your Messiah Speaking 1990
Videotape, 9:50 minutes
39672

Gammelseter, Meladee
Hollower 1997
Videotape, 9:00 minutes
40012.11

George, Brenna
Wallpaper 1995
Videotape, 6:00 minutes
39695

Gonick, Noam (b. 1972)
1919 c. 1995–1997
Videotape, 8:30 minutes
40011

Gowenlock, Krista (b. 1974)
Saturnday's Child 1997
Videotape, 1:00 minute
40012.12

Guilbert, Charles (b. 1964)
Rien ne t'aura mon coeur 1997
Videotape, 44:33 minutes
39639

Henricks, Nelson (b. 1963)
Shimmer 1994
Videotape, 7:00 minutes
39645
Fenêtre 1997
Videotape, 7:00 minutes
39646

Hoolboom, Michael (b. 1959)
Positiv 1997
Videotape, 10:00 minutes
39661

Ikkajurtigit, Arnait
Qulliq 1992
Videotape, 12:00 minutes
39697

Karuna, Peter
My Father Was an Englishman 1992
Videotape, 15:00 minutes
39664

Kunuk, Zacharias (b. 1957)
Episode Eight: Avamuktulik 1995
Videotape, 28:50 minutes
39667
Episode One: Qimuksik (Dog Team) 1995
Videotape, 28:50 minutes
39698

Labrecque, Manon
En deça du réel 1997
Videotape, 11:43 minutes
39649

Langlois, Drue (b. 1972), and **Myles Langlois** (b. 1976)
The Poccho Test 1997
Videotape, 0:35 minutes
40012.14
Radium 1997
Videotape, 0:35 minutes
40012.16
Cartoons from Around the World 1997
Videotape, 0:30 minutes
40012.17
Lion Peanut Butter 1997
Videotape, 2:00 minutes
40012.18

Langlois, Myles (b. 1976)
dog cartoon 1997
Videotape, 0:20 minutes
40012.13

Langlois, Myles (b. 1976), and **Rob Moore** (b. 1977)
News Flash 1997
Videotape, 0:35 minutes
40012.15

Lister, Ardele (b. 1950)
Conditional Love 1997
Videotape, 60:00 minutes
39675

Longboy, Zachery
confirmation of my sins 1995
Videotape, 12:00 minutes
39696

Mootoo, Shani
Her Sweetness Lingers 1994
Videotape, 12:00 minutes
39687

Morin, Robert (b. 1949)
Yes Sir! Madam . . . 1994
Videotape, 75:00 minutes
39652

Moumblow, Monique (b. 1971)
Joan & Stephen 1996
Videotape, 12:00 minutes
39647

Nuvo Homo (Lori Millan, b. 1965, and **Stephen Lawson)**
Nu-Vo Homo: A Flame in Your Heart 1995
Videotape, 3:32 minutes
39692
Nu-Vo Homo: How to Build a Homo 1995
Videotape, 3:40 minutes
39693

Pelletier, Alain (b. 1959)
Faust Medusé 1995
Videotape, 22:39 minutes
39650

Peters, Leslie (b. 1974)
Untitled 1 1997
Videotape, 1:00 minute
39669
Untitled 2 1997
Videotape, 1:00 minute
39670
Typical 1997
Videotape, 1:30 minutes
39671

Porter, Doug
Losing Sleep 1996
Videotape, 14:27 minutes
39666

Reinke, Steve (b. 1963)
Everybody Loves Nothing (Emphatic Exercizes) 1996
Videotape, 12:00 minutes
39662
The Hundred Videos 1996
Videotapes, 300:00 minutes
39663.1–100

Richardson, Tas
Pummel 1997
Videotape, 1:30 minutes
39673
Scratch 1997
Videotape, 0:50 minutes
39674

Rynard, Susan (b. 1961)
Signal 1993
Videotape, 3:00 minutes
39659

Salloum, Jayce (b. 1958)
(This is Not Beirut) I
There was and there was not 1994
Videotape, 48:48 minutes
39701

Salloum, Jayce (b. 1958), and
Walid Ra'ad (b. 1967)
(Talaeen A Junuub) I Up to the South 1993
Videotape, 60:00 minutes
39700

Salloum, Jayce (b. 1958), and **Elia Suleiman**
Muqaddimah Li-Nihayat Jidal
(Introduction to the End of an Argument);
Speaking for oneself . . . /
Speaking for others . . . 1990
Videotape, 60:00 minutes
39702

Sewraj, Yudi (b. 1968)
A Box of his Own 1997
Videotape, 20:00 minutes
39648

Shaowanasai, Michael
East Winds 1997
Videotape, 9:00 minutes
40009
Exotic 101 1997
Videotape, 7:00 minutes
40010

Sisler, Cathy
The Better Me 1995
Videotape, 20:00 minutes
39691

Sloly, Matthew (b. 1971)
Morphological Pump 1995
Videotape, 0:02 minutes
40006
Raw 1996
Videotape, 0:04 minutes
40007
Crystal Springs 1996
Videotape, 16:00 minutes
40008

Staseson, Rae
Slang 1994
Videotape, 4:39 minutes
39694

Steele, Lisa (b. 1947), and
Kim Tomczak (b. 1952)
Blood Records written and annotated 1997
Videotape, 52:00 minutes
39665.1–2

Sujir, Leila (b. 1951)
The Dreams of the Night Cleaners 1995
Videotape, 46:30 minutes
40002

Urbanoski, Sheila
Me Myself I 1995
Videotape, 4:20 minutes
39658

Valiquette, Esther (b. 1962)
Extenderis 1993
Videotape, 10:10 minutes
39644

Waquant, Michèle (b. 1948)
Quelques scènes de la vie suresnoise 1994
Videotape, 22:30 minutes
39640
Les bruits blancs 1990
Videotape, 15:00 minutes
39641
212, Rue du Faubourg Saint-Antoine 1989
Videotape, 16:30 minutes
39642
Leurs mains 1987
Videotape, 5:42 minutes
39643

Wong, Paul (b. 1955)
Miss Chinatown 1997
Videotape, 5:00 minutes
39688

Paintings – Gifts

Eyre, Ivan (b. 1935)
Head Red 1970–1975
Acrylic and oil on canvas, 157.5 x 157.5 cm
39841
Gift of an anonymous donor

Mackenzie, Landon (b. 1955)
Palliser's Triangle 1997
Acrylic on linen, 228.6 x 312.4 cm
39949
Gift of the artist, Vancouver

Meigs, Sandra (b. 1953)
Love Muscle 1989
Oil on canvas in arborite frames with plastic lettering and plexiglas title panel, 101.6 x 132.1 cm (each element, framed)
39831.1–17
Gift of the artist, Victoria, British Columbia

Paintings – Purchases

Collins, Gerard (b. 1957)
Lake Reflections No. 6 1997
Oil on canvas, mounted on plywood, 64.8 x 69.8 cm
39718
Lake Reflections No. 7 1997
Oil on canvas, mounted on plywood, 68.8 x 69.9 cm
39719

Craven, David (b. 1946)
Blister (Bruise) 1998
Acrylic and letraset on canvas, 213.4 x 243.8 cm (diptych, overall)
39717.1–2

Dorion, Pierre (b. 1959)
Figure with Pedestal 1991
Oil on canvas, 224 x 152.7 x 3.5 cm (no frame)
39853

Falk, Gathie (b. 1928)
Apples 19 1996
Oil on canvas, 182.9 x 152.4 cm
39891

Mackenzie, Landon (b. 1955)
Blue Night Voices 1995
Acrylic on canvas, 229 x 320.3 x 3.2 cm
39619

McEwen, Jean (1923–1999)
Savage Poem No. 30 1998
Oil on canvas, 182.8 x 183 cm
39858

Nakamura, Kazuo (b. 1926)
Number Structure and Fractals 1983
Oil on canvas, 71 x 101.7 cm
39855

Photographs – Gifts

Fones, Robert (b. 1949)
Three Eszetts 1992
Gelatin silver prints, laminated with plastic film on lexan, 181.5 x 570 cm (installed)
39850.1–3
Gift of the artist, Toronto

Massey, John (b. 1950)
The Jack Photographs Nos. 23–50
1994–1996
28 gelatin silver prints with computer-processed images mounted in black mats, 60.8 x 58.3 cm each (approx.)
37016.23-50

Massey, John (b. 1950), and
Becky Singleton (b. 1952)
Afterlife Series 1995
Set of 43 azo dye prints (Ilfochrome) in clamshell box, 50.6 x 40 cm each
40028.1–43
Gift of Michael and Sonja Koerner, Toronto

Tomas, David (b. 1950)
First Contact 1990
Azo dye print (Ilfochrome), 124.9 x 200.6 cm
39946
Gift of Sandra L. Simpson, Toronto

Photographs – Purchases

Maggs, Arnaud (b. 1926)
Notification xiii 1996, printed 1998
Dye coupler prints (Fujicolor), laminated to plexiglas, 3.23 x 12.24 m (installed) (each framed photograph: 40.3 x 51 x 2 cm)
39759.1–192

Tenhaaf, Nell (b. 1951)
In Vitro (the perfect wound) 1990
4 fluorescent lightboxes with 24 colour transparencies (Duratrans), plexiglas, 153.8 x 125.8 x 20.2 cm (overall)
39685.1–4

Prints – Gifts

Lucy Qinnuayuak (1915–1982)
Opiit 1977
Lithograph on wove paper, 51.8 x 65.7 cm
39847
Gift of Dr. Grace E. Maynard, Ottawa

Tomas, David (b. 1950)
Broadsheets from "A Popular History for Photography Series" and "A Conventional History for Photography Series" 1982
Set of 7 offset lithographs on cream coated card, 43 x 56 cm each
39947.1–7
Gift of Sandra L. Simpson, Toronto

Prints – Purchases

Coughtry, Graham (1931–1999)
Persian August Suite 1988
Set of 6 lithographs on wove paper, 116.5 x 86.5 cm each (image: 101 x 76 cm each)
39995.1–6

Houle, Robert (b. 1947)
Medicine Lodge 1997
Colour lithograph on cream wove paper, 56 x 76.2 cm
39753

Sculptures – Gifts

Harding, Noel (b. 1945)
Once Upon the Idea of Two 1978
Video, 16 mm film and projector, surveillance camera, chair, backdrop paper, scrim, shirt, monitors, 7.7 x 11.9 m (installed, approx.)
40013
Gift of the artist, Toronto

Hassan, Jamelie (b. 1948)
The Conference of the Birds 1992
Chain link fencing, engraved marble, wooden birdhouse, dye coupler prints, marble fragments, audio track, 7.1 x 13.3 m (installed dimensions variable)
39844
Gift of the artist, London, Ontario

MacKay, Allan Harding (b. 1944)
Source / Derivations I (Point of Origin) 1989
Wax and damar varnish on postcard (Tom Thomson "Northern River"), mounted on wood, 54.5 x 42 cm
40000.1
Source / Derivations I (Waxed Facsimile of Curatorial File relating to Tom Thomson's "Northern River" in the National Gallery of Canada) 1989
Wax and damar varnish on paper file with metal clip, 15 x 39 x 6 cm
40000.2
Source Derivations I (Waxed Copy of "The Concise History of Canadian Painting," 1973, by Dennis Reid) 1989
Wax and damar varnish on paperback book, 27 x 21.5 x 15 cm
40000.3
Gift of AA Bronson, Toronto

Spiegel, Stacey (b. 1955)
Austrottung / The Last Harvest 1995
Pyrex glass, stainless steel, aluminum, cast iron and steel shelves, wheat seed, installed dimensions variable
40014.1–146
Gift of Ethel and Earl D. Myers, Toronto

Sculptures – Purchases

Carr-Harris, Ian (b. 1941)
137 Tecumseth 1994
Wood, arborite, steel, ellipsoidal spotlight, lens, and motor, 81 x 149 x 65.8 cm (projection unit, installed dimensions variable)
39929

Falk, Gathie (b. 1928)
Dress with Candles 1997
Papier mâché with acrylic and varnish, 91.5 x 61 x 61 cm (approx.)
39892

Goodwin, Betty (b. 1923)
Before Silence 1998
Bronze on painted wood shelf, 29.6 x 28 x 39.5 cm
39748

Hassan, Jamelie (b. 1948)
Boutros Al Armenian / Mediterranean Modern 1997
Video (VHS), 8 min., painted ceiling in oil paint and latex, ceramic books, carpet, wall-mounted light fixtures, 4.5 x 9.14 x 5.39 m (installed dimensions variable)
39618

Pellerin, Guy (b. 1954)
The Colour of Places 1994
12 paintings in acrylic on plywood, on wooden shelf, paintings: 50 x 351 x 3 cm each (installed dimensions variable)
39926.1–12

Whiten, Colette (b. 1945)
Haitians Watch 1994–1996
Glass beads, brass swivels, lead weights, metal framework, 446 x 251.5 x 10 cm (installed dimensions variable)
39928

Canadian Drawings before 1970

Gifts

Carr, Emily (1871–1945)
Market Scene in Brittany 1911
Watercolour over charcoal on wove paper, 31 x 27.1 cm
39834
Gift of Leanora D. McCarney, Hull, Quebec

Duncan, Alma (b. 1917)
Milkweed 1967
Pen and black ink on wove paper, 58.4 x 78.7 cm
40020
Fishes 1964
Pen and black ink on wove paper, 27.4 x 52.2 cm
40022
Gift of the artist, Ottawa

Iskowitz, Gershon (1921–1988)
Action 1941
Pen and black ink, watercolour, and gouache on wove paper, 39.2 x 52.3 cm
39900
Condemned c. 1944–1946
Pen and black ink and watercolour on cream wove paper, 71.3 x 54.4 cm
39901
Through Life c. 1947–1951
Pen and black ink, watercolour, and gouache on illustration board, 52.7 x 42 cm
39902
Dybbuk c. 1947–1952
Watercolour, pen and black ink, and coloured inks on wove paper, 27.6 x 37.9 cm
39903
Ghetto c. 1947
Watercolour, gouache, pen and black ink on card, 35.5 x 48.4 cm
39904
Selection, Auschwitz c. 1944–1945
Pen and black ink, watercolour, and gouache on illustration board, 40.8 x 50.3 cm
39905
Barracks c. 1945–1956
Watercolour, pen and black ink, and gouache on wove paper, 38.3 x 50 cm
39906
Waiting, Buchenwald c. 1947–1951
Pen and black ink, watercolour, and gouache on illustration board, 42.3 x 55 cm
39907
Yzkor c. 1949–1951
Gouache and coloured inks on illustration board, 30.3 x 40.4 cm
39908
Torah 1951
Gouache, brush and black ink on illustration board, 43 x 53.3 cm
39909
Memory (Mother and Child) c. 1951
Pen and black ink and oil paint on grey laid paper, 51 x 33.3 cm
39910
Hunger c. 1951
Pen and black ink and oil paint on grey laid paper, 51 x 33 cm
39911
Miriam c. 1951–1952
Coloured inks, watercolour, and gouache on illustration board, 37.7 x 26.8 cm
39912

The Wall c. 1952–1957
Pen and black ink and oil paint on grey laid paper, 60.5 x 45.5 cm
39913
Side Street c. 1952–1954
Watercolour, coloured inks, and gouache on illustration board, 50.9 x 63.5 cm
39914
Yzkor 1952
Watercolour, coloured inks, pen and black ink on illustration board, 30.9 x 40.9 cm
39915
Moon: Buchenwald c. 1952–1953
Watercolour, coloured inks, and gouache on illustration board, 25.3 x 33.9 cm
39916
It Burns c. 1950–1952
Coloured inks and gouache on illustration board, 50.9 x 63.4 cm
39917
Burning Town 1952
Gouache on illustration board, 30.2 x 40.2 cm
39918
Explosion c. 1949–1952
Gouache on illustration board, 50.9 x 63.5 cm
39919
Barrier c. 1952–1953
Watercolour, gouache, and coloured inks on illustration board, 32.4 x 42 cm
39920
Burning Synagogue c. 1952–1953
Watercolour, gouache, and coloured inks on illustration board, 48.5 x 35.5 cm
39921
Market c. 1952–1954
Coloured inks, gouache, pen and black ink on illustration board, 51.9 x 60.7 cm
39922
Gift of Joey, Toby, and Alan Tanenbaum, Toronto

Mousseau, Jean-Paul (1927–1991)
Sans titre 1958
Pastel on wove paper, 22.7 x 30.6 cm
39931
Gift from the Bruno M. and Ruby Cormier Collection, Montreal

Ross, Robert (1902–1984)
Portrait of Emanuel Hahn August 1927
Charcoal on wove paper, laid down on card, 51.4 x 38.4 cm
39986
Gift of the Estate of Elizabeth Wyn Wood and Emanuel Hahn

Purchases

Berczy, William Bent (1791–1873)
Indian Encampment near Amherstburg c. 1819–1830
Watercolour over graphite on wove paper, 36.3 x 47.9 cm
39793

Daudelin, Charles (b. 1920)
Untitled (Crouching Woman) 1947
Pen and black ink with black wash on wove paper, 31.8 x 24 cm
39747

Hagan, Frederick (b. 1918)
Loading Freight, Winter, Newmarket 1944
Watercolour on wove paper, 49.2 x 61 cm
39770
Uncle George's Funeral 1944
Watercolour and gouache on wove paper, 61 x 49.4 cm
39788

MacDonald, J.E.H. (1873–1932)
Study for the Bookplate of Dr. James M. MacCallum c. 1920–1924
Graphite, black ink, and gouache on ivory wove paper, mounted on grey laid paper, 8.6 x 7.4 cm
39832

Riopelle, Jean-Paul (b. 1923)
Untitled 1953
Coloured inks on wove paper, 74.5 x 107.4 cm
39742

Roberts, Goodridge (1904–1974)
Nude c. 1936–1939
Charcoal on cream laid paper, 62.5 x 48.3 cm
39856
Joan Reading 1952
Charcoal on ivory wove paper, 58.5 x 45.7 cm
39857

Schaefer, Carl (1903–1995)
Study for "Mehitable's Grave, Vermont" 6 June 1941
Graphite on wove paper, 28 x 38.3 cm
39756
Study for "Mehitable's Grave, Vermont" 6 June 1941
Graphite on wove paper, 28 x 38.3 cm
39757
Study for "Mehitable's Grave, Vermont" 6 June 1941
Graphite on wove paper, 28 x 38.3 cm
39758

Surrey, Philip (1910–1990)
Montreal after Imaginary Bombing 1942
Pen, brush and black ink with graphite on wove paper, 24.8 x 24.8 cm (sight)
39792

Canadian Drawings after 1970

Gifts

Duncan, Alma (b. 1917)
Small World 1977
Pen and black ink on wove paper, 57.9 x 57.9 cm
40021
Feathers and Grass 1971
Pen and black ink on wove paper, 28.5 x 19 cm
40023
Edge of Woods 1979
Pen and black ink on wove paper, 29 x 37 cm
40024
Fallen Bird 1978
Watercolour on wove paper, 36.8 x 28.2 cm
40025
Sack of Onions c. 1973–1974
Pen and black ink with watercolour and newspaper collage on wove paper, 20.5 x 29.4 cm
40026
Gift of the artist, Ottawa

Urquhart, Tony (b. 1934)
Tunnel – St. Sebastian 1972
Pen and black ink, oil wash, and coloured pencil on cream laid paper, 18.8 x 21 cm
39872
Tree Box 6 1973
Pen and black ink on cream laid paper, 15.3 x 11.3 cm
39873
Box Fantasy – The Wall 1976
Pen and black ink with oil wash on cream laid paper, 14.5 x 11.3 cm
39874
Michael Ondaatje Reads "Amphagory" 1976
Pen and black ink on cream laid paper, 30.5 x 22.9 cm
39875
Bear Cage 3 1977
Pen and black ink on cream laid paper, 11.5 x 15.2 cm
39876
Mummy Grenoble 1977
Pen and black ink on cream laid paper, 11.4 x 14.8 cm
39877
Magic Still-life 1977
Pen and black ink, oil wash, pastel, and collage on green laid paper, 28.8 x 29.2 cm
39878
The Hole III 1979
Pen and black ink on cream laid paper, 28.8 x 29.7 cm
39879
Niche 1986
Pen and brown ink with watercolour on wove paper, 14.9 x 11.2 cm
39880
Tree 1986
Pen and brown ink with watercolour on wove paper, 15.4 x 12.5 cm
39881
Box Fantasy – Flowers and Rocks 1988
Pen and black ink with white gouache on blue laid paper, 15.3 x 10.4 cm
39882

Box Fantasy – Garden 1988
Pen and black ink with white gouache on grey laid paper, 14.7 x 10 cm
39883
Flowers from Mieke 1989
Pen and black ink with watercolour on cream laid paper, 16.6 x 14.5 cm
39884
Elegy 1992
Pen and brown ink, mixed media, and collage on laid paper, 15 x 11.4 cm
39885
Tree Study 1995
Pen and brown ink with pastel and watercolour on prepared cream laid paper, 33.9 x 25.6 cm
39886
Spanish Industry III 1996
Pen and brown ink on prepared wove paper, 15.3 x 18.1 cm
39887
Cill Rialaig I 1996
Pen and brown ink with graphite on wove paper, 11.8 x 15.4 cm
39888
V is for Vimy I 1987
Watercolour over grey ink on cream wove paper, 32.7 x 25.1 cm
39889
Le Jardin Burnett c. 1979–1992
Pen and black ink on japan paper, 41.5 x 62.5 cm
39890
Gift of Jane Urquhart, Wellesley, Ontario

Canadian Prints before 1970

Gifts

Duff, Walter R. (1879–1967)
The Lithographer c. 1916–1917
Lithograph on simili japan paper, 39.8 x 44.7 cm (image: 27.5 x 33.8 cm)
40015
Gift of Dr. David Wainwright, Toronto

Hyde, Laurence (1914–1987)
Southern Cross: A Novel of the South Seas, plate 60a c. 1948–1951
Wood engraving on japan paper, mounted on ivory wove paper, 13.5 x 13.7 cm (irregular) (image: 7.6 x 10.1 cm)
40019
Gift of Bettye Hyde, Ottawa

Lucy Qinnuayuak (1915–1982)
Rock Bird 1968
Stonecut on laid paper, 43.3 x 62.2 cm
39845
Gift of Dr. Grace E. Maynard, Victoria, British Columbia

Purchases

Bartlett, W.H. (1809–1854)
Bridge at Sherbrooke, Eastern Townships 1840
Steel engraving on chine collé, 27 x 34.3 cm (plate: 22.5 x 29.4 cm)
39761
Lake Massawhippy, Eastern Townships 1841
Coloured steel engraving on chine collé, 29.8 x 43.5 cm (plate: 23 x 29 cm)
39762

Bruce, Robert (1911–1980)
Men's Hostel c. 1940
Lithograph on cream laid paper, 44.5 x 57.3 cm (image: 30 x 42 cm)
39755

Dumouchel, Albert (1916–1971)
The Cemetery 1942
Drypoint on cream wove paper, 36.8 x 28.8 cm (plate: 28 x 23 cm)
39617

Goodwin, Betty (b. 1923)
Juggler No. 1? 1962
Etching and aquatint on ivory laid paper, 37.7 x 28.1 cm (plate: 37.4 x 23.5 cm)
39854

Hagan, Frederick (b. 1918)
Muskoka Island 1943
Lithograph on wove paper, 27.7 x 38.1 cm (image: 21.5 x 29.5 cm)
39771
Abandoned Mine 1945
Lithograph on wove paper, 30.3 x 42 cm (image: 24 x 35.9 cm)
39772
Algonquin Shore 1945
Lithograph on wove paper, 32 x 42.1 cm (image: 24.1 x 35.4 cm)
39773
Sunday Dinner 1945
Lithograph on wove paper, 30.1 x 41.3 cm (image: 23.9 x 35.4 cm)
39774
Lunch Hour 1945
Lithograph on wove paper, 31 x 41.5 cm (image: 24.2 x 35.6 cm)
39775
Landscape with Sign 1945
Lithograph on wove paper, 31.1 x 41.6 cm (image: 24 x 35.7 cm)
39776
Corn on the Cob 1946
Lithograph on wove paper, 32 x 41.8 cm (image: 23.7 x 35.6 cm)
39777
Royal Mail 1946
Lithograph on wove paper, 31 x 41.8 cm (image: 23.8 x 35.5 cm)
39778
Fish Pail 1946
Lithograph on wove paper, 30.5 x 41.7 cm (image: 23.5 x 35.3 cm)
39779
Mazinaw Hills and Skies 1947
Lithograph on wove paper, 30 x 41.6 cm (image: 23.3 x 35.3 cm)
39780
Old Walking Boots 1947
Lithograph on wove paper, 30.3 x 41.5 cm (image: 23.8 x 35.1 cm)
39781
October Leaves 1947
Lithograph on wove paper, 30.3 x 41.5 cm (image: 24.1 x 35.3 cm)
39782
January Evening 1947
Lithograph on wove paper, 42.2 x 30 cm (image: 35.6 x 23.7 cm)
39783
Old Fence Post 1947
Lithograph on wove paper, 42 x 29.5 cm (image: 35.3 x 24.1 cm)
39784
Torso 1949
Colour lithograph on wove paper, 39.8 x 32.2 cm (image: 32.3 x 26.9 cm)
39785
Muck Car 1949
Lithograph on wove paper, 32 x 42.4 cm (image: 24.5 x 35.6 cm)
39786
The Print 1955
Lithograph on wove paper, 35.8 x 50.6 cm (image: 27.7 x 40.5 cm)
39787

Neumann, Ernst (1907–1956)
Street Scene July 1935
Lithograph on wove paper, 33 x 26.6 cm (image: 24 x 17.4 cm)
39754

Tanabe, Takao (b. 1926)
Self-portrait 1957
Colour linocut on wove paper, 28 x 18 cm (block: 20.2 x 14.5 cm)
39797

Canadian Prints after 1970

Gifts

Hagan, Frederick (b. 1918)
Exploration 1989
Portfolio of 55 lithographs in board folder in canvas case with justification and table of contents, prints: 49 x 56 cm each, approx. (cover: 52.5 x 63.5 x 4.3 cm)
40027.1–55
Gift of the artist, Newmarket, Ontario

Lucy Qinnuayuak (1915–1982)
Spirit Boat 1972
Stonecut on laid paper, 39.7 x 62.2 cm
39846
Gift of Dr. Grace E. Maynard, Ottawa

Tanabe, Takao (b. 1926)
Cook Channel, Nootka Sound 1996
Colour aquatint on wove paper, 48.9 x 57 cm (plate: 27.7 x 36.5 cm)
39835
Gift of the artist, Parksville, British Columbia
Morning, Raza Pass 1994
Colour woodcut on wove paper, 71.2 x 96.8 cm (block: 53.1 x 85.9 cm)
39836
Skincuttle Channel 1994
Photogravure on wove paper, 28.8 x 50.7 cm (plate: 20.3 x 30 cm)
39837
Inside Passage 1994
Photogravure on wove paper, 46.5 x 34.5 cm (plate: 19.7 x 20.3 cm)
39838
Nootka Afternoon 1994
Colour woodcut on wove paper, 60.9 x 84.2 cm (block: 43.1 x 75.6 cm)
39839
Gift of Anona Thorne, Parksville, British Columbia

Urquhart, Tony (b. 1934)
La Scala di Sta. Regina 1974
Etching with watercolour on wove paper, 17.1 x 13.7 cm (plate: 15.1 x 11.4 cm)
39860
Landscape with Elephant's Foot 1976
Etching and aquatint on wove paper, 32 x 26.2 cm (plate: 15.1 x 11.3 cm)
39861
Valise (Red Version) 1982
Engraving in red-brown on cream laid paper, 18.2 x 25.3 cm (plate: 8 x 13.9 cm)
39862
Studies for an Opening Box Sculpture 1990
Engraving in black and light orange on cream japan paper, 27.9 x 18.7 cm (plate: 15.1 x 17.6 cm)
39863
Tree Box 1990
Photo-etching and drypoint, 30.6 x 26.4 cm (plate: 19.8 x 26.4 cm)
39864
House with Shadow 1992
Engraving in brown with watercolour and coloured pencil on chine collé, 33.7 x 28.4 cm (plate: 20 x 14.5 cm)
39865
7 Movable Landscapes 1992
Engraving in dark brown ink on chine collé, 38.1 x 29 cm (plate: 18.1 x 13 cm)
39866
7 Movable Landscapes 1992
Engraving in brown on chine collé, 37.5 x 31.3 cm (plate: 18 x 12.8 cm)
39867
Elegy 1993
Engraving on chine collé, 34.4 x 26.5 cm (plate: 17.8 x 12.5 cm)
39868
Travel II – Tunnel du Grand-Saint-Bernard 1994
Photo-etching on chine collé, coloured pencil and collage on wove paper, 30.3 x 28 cm (plate: 19.6 x 17.2 cm)
39869
Magic Ornament 1994
Photo-etching in brown with collage on chine collé, 30 x 24.4 cm (plate: 18.5 x 12.5 cm)
39870
Threshold 1994
Photo-etching in green and black on chine collé, 58.8 x 52.7 cm (plate: 45.4 x 39.2 cm)
39871
Gift of Jane Urquhart, Wellesley, Ontario

Purchases

Andrews, Sybil (1898–1992)
Western Red Cedar: The Passage of Time 1977
Woodcut on japan paper, 94 x 37.5 cm (block: 88 x 31.3 cm)
39791

Tanabe, Takao (b. 1926)
Shuttleworth Sunset 1993
Colour woodcut on wove paper, 42.3 x 60 cm (block: 34 x 53.2 cm)
39794
Raza, Early Evening 1994
Colour woodcut on wove paper, 71.2 x 96.3 cm (block: 53.1 x 85.9 cm)
39795
Nootka Sound, Late Afternoon 1996
Colour aquatint on wove paper, 48.8 x 56.7 cm (plate: 27.9 x 36.4 cm)
39796

Contemporary European and American Art

Drawings – Purchases

Antonson, Stephen (American, b. 1966)
Untitled (Architectural Exterior, West End Avenue) 1998
Graphite on wove paper, 81.4 x 101.8 cm
39750
Untitled (Architectural Exterior, Roosevelt Island) 1998
Graphite on wove paper, 62.2 x 62.2 cm
39751
Untitled (Architectural Exterior, The Vermeer) 1998
Graphite on wove paper, 61.3 x 61 cm
39752

Segal, George (American, b. 1924)
Slaughtered Veal No. 8 1997
Pastel and wax crayon on wove paper, 127.8 x 97 cm
39725

Paintings – Purchases

Fulton, Hamish (British, b. 1946)
Kent, England October 1996
Gouache and acrylic on plywood and graphite on wove paper with printed grid (framed painting: 120.3 x 120.3 cm; framed text: 30.7 x 42 cm)
39638.1–2

Prints – Gifts

Tapies, Antoni (Spanish, b. 1923)
Vertical 1984
Etching on wove paper, 121.5 x 40.3 cm (plate: 108.5 x 34.8 cm)
39930
Gift of Pierre-François Ouellette, Montreal

Sculptures – Purchases

Cragg, Tony (British, b. 1949)
A Place in My Heart 1998
Thermoplastic dice over fibreglass, element 1: 228 x 190 x 109 cm; element 2: 172 x 90 x 92 cm
39828.1–2

Dine, Jim (American, b. 1935)
Heart and Venus 1993
Patinated bronze, 213 x 214 x 139 cm
39706

Shonibare, Yinka (British, b. 1962)
Mr and Mrs Andrews without Their Heads 1998
Wax-print cotton costumes on mannequins, dog mannequin, painted metal bench, rifle, 165 x 635 x 254 cm (with plinth)
39849.1–5

EUROPEAN PAINTING AND SCULPTURE

PAINTINGS – GIFTS

EVERDINGEN, CAESAR BOETIUS VAN (Dutch, c. 1617–1678)
The Rape of Europa c. 1650
Oil on canvas, 151.1 x 118.1 cm
39830
Gift of Federal Construction Inc., Montreal

GAINSBOROUGH, THOMAS (British, 1727–1788)
River Landscape with Cattle Watering and Ferry Boat c. 1754–1756
Oil on canvas, 124.5 x 99.1 cm
39829
Gift of Balmore Limited, Montreal

RUBENS, PETER PAUL (Flemish, 1577–1640)
A Stormy Landscape c. 1635–1638
Oil on wood, 29.7 x 42 cm
39709
Gift of Mr. and Mrs. Michal Hornstein, Montreal

PAINTINGS – PURCHASES

LOTTO, LORENZO (Italian, c. 1480–c. 1556)
Portrait of a Man with a Felt Hat 1541?
Oil on paper marouflaged to paperboard and lined with canvas, 57.8 x 46.5 cm
39708

ROBERT, HUBERT (French, 1733–1808)
Garden of an Italian Villa 1764
Oil on canvas, 93.5 x 113 cm
39760

SCULPTURES – GIFTS

JUDD, DONALD (American, 1928–1994)
Untitled July 1971
Stainless steel with dark brown plexiglas, 10.5 x 68.6 x 58.5 cm
39945
Gift of Claude Tousignant, Montreal

VICTORIA, TED (American, b. 1944)
Chroma/Obscura 1971
Plexiglas, lens, translucent acrylic film, and motor, 136.6 x 20.3 x 30.1 cm (with base); camera obscura: 22.1 x 20.3 x 25.3 cm
39893.1–2
Gift of Ihor Holubizky, Hill End, Australia

NON-CANADIAN DRAWINGS

GIFTS

UNKNOWN (French, late 18th C.)
Male Nude c. 1750–1799
Black and white chalk with stump on laid paper, 60.2 x 42 cm
40029
Gift of Frank and Marianne Seger, Toronto

PURCHASES

DEGAS, EDGAR (French, 1834–1917)
Alexander and Bucephalus c. 1859–1861
Graphite, watercolour and oil on tan laid paper, mounted on cream wove paper, 51.4 x 38.2 cm
39657

SARGENT, JOHN SINGER (American, 1856–1925)
Lake Louise 1916
Watercolour over graphite on wove paper, 40.1 x 53.3 cm
39765

NON-CANADIAN PRINTS

GIFTS

ALECHINSKY, PIERRE (Belgian, 1893–1983) **ET AL.**
Alechinsky/Calder/Miró/Riopelle 1976
Portfolio of four colour lithographs on wove paper, one introductory essay, and colophon, in cloth-covered folders, cover: 64.4 x 46.5 cm
39998.1–4
Gift of Gilles Lefebvre, Outremont, Quebec

AYRTON, MICHAEL (British, 1921–1975)
Bone Warrior 1955
Monotype in reddish brown on wove paper, 62.8 x 43.9 cm (image: 51.5 x 33.5 cm)
40040
Gift of the David Lemon Collection, Vancouver

BAQUOY, PIERRE CHARLES, AFTER JEAN-MICHEL MOREAU (French, 1759–1829)
Frontispiece for The Song-book of the Graces for the Year 1808 1808
Etching on wove paper with laid paper borders, 20.3 x 14.1 cm (plate: 17.6 x 10.8 cm)
40036
Gift of R.E. Lewis, Belvedere, California

BROCKHURST, GERALD L. (British, 1890–1978)
Jeunesse Dorée 1942
Etching in brown on laid paper, 43.4 x 28.8 cm (plate: 27.7 x 22.6 cm)
40041

CAMERON, DAVID YOUNG (British, 1865–1945)
Ben Lomond 1923
Etching and drypoint in brown on japan paper, 29 x 42.8 cm (plate: 26.3 x 41.5 cm)
40042
Gift of the David Lemon Collection, Vancouver

DARLY, MATTHEW (British, active 1754–1778)
Monsieur Le Virtu (Dr. Bragge) 3 November 1771
Etching on laid paper, 27.1 x 14 cm (plate: 15.7 x 10.6 cm)
39896

DIGHTON, ROBERT (British, 1752–1814)
A View Taken from Chatham Row, Bath January 1809
Hand-coloured etching on laid paper, 32.8 x 27 cm (plate: 27.5 x 20 cm)
39894
The Specious Orator (James Christie) 25 March 1794
Hand-coloured etching on wove paper, 21.1 x 15 cm (trimmed within platemark)
39895
Gift of Lydia Foy, Ottawa

GILL, ERIC (British, 1882–1940)
Girl Holding Up Cupid and Man with Hand to Head 1926
Wood engraving on japan paper, 26.8 x 17.8 cm
39744
Man Standing behind a Giant Plant and Girl Sitting at the Foot of a Giant Plant 1926
Wood engraving on japan paper, 26.2 x 17.1 cm
39745
Gift of André Preibish, Ottawa

HADEN, FRANCIS SEYMOUR (British, 1818–1910)
A By-road in Tipperary 1860
Etching and drypoint on ivory japan paper, 21.9 x 30.9 cm (plate: 19.1 x 28.8 cm)
40043
Gift of the David Lemon Collection, Vancouver

HALBOU, LOUIS MICHEL, AFTER JEAN-MICHEL MOREAU (French, 1730–1809)
The Combat 1791
Etching on wove paper, 15.7 x 10.8 cm
40035
Gift of R.E. Lewis, Belvedere, California

HOGARTH, WILLIAM (British, 1697–1764)
The Five Orders of Periwigs 1761
Etching on laid paper, 31.8 x 23.4 cm (plate: 30.2 x 21.9 cm)
39712
Gift of Douglas E. Schoenherr, Ottawa

JACOBY, LUDWIG, AFTER RUDOLF HENNEBERG (German, 1828–1918)
The Quest of the Victories
Etching on chine collé, on wove paper, 22.8 x 27.2 cm (plate: 23.6 x 28.4 cm)
39743
Gift of Dr. J.M. Sendbuehler, Ottawa

KATZ, ALEX (American, b. 1927)
Tree 1990
Linocut in orange on japan paper, 44.5 x 42.5 cm (image: 30.5 x 30.5 cm)
39746
Gift of Birt & Hill Fine Art Management, Toronto

LAUNAY, NICOLAS DE, AFTER CLÉMENT-PIERRE MARILLIER (French, 1739–1792)
Venus and Cupid 1777
Etching on wove paper with laid paper borders, 23.6 x 14.6 cm (plate: 14.6 x 9.3 cm)
40039

LE VEAU, JEAN JACQUES ANDRE, AFTER JEAN-MICHEL MOREAU (French, 1729–1829)
Frontispiece 1783
Etching on wove paper with laid paper borders, 18.6 x 12.9 cm (trimmed within platemark)
40031

LEMIRE, NOËL, AFTER JEAN-MICHEL MOREAU (French, 1724–1801)
Frontispiece for "Histoire généalogique de la maison de Beaumont en Dauphiné" 1777
Etching on laid paper, 12.8 x 19.6 cm
40037
Frontispiece for "Histoire généalogique de la maison de Beaumont en Dauphiné" 1777
Etching on laid paper, 12.6 x 19.5 cm (trimmed to platemark)
40038
Gift of R.E. Lewis, Belvedere, California

LEPÈRE, AUGUSTE (French, 1849–1918)
The Centaur 1896
Woodcut in red-brown on japan paper, 24 x 16.3 cm (image: 20.8 x 14 cm)
39899
Gift of Nan Sussman, Ottawa

MOORE, HENRY (British, 1898–1986)
Auden Poems 1974
Portfolio of 18 lithographs on wove paper and 1 lithographed folder, in red linen-covered box, 64.5 x 51.8 cm each (approx.)
39997.1–19
Gift of M.F. Feheley, Toronto

PALMER, SAMUEL (British, 1805–1881)
The Lonely Tower 1879
Etching on japan paper, 26.4 x 38.7 cm (plate: 19.2 x 25.5 cm)
40044
An English Version of the Eclogues of Virgil 1883
Book containing 10 etchings on laid paper
40047.1–10
Gift of the David Lemon Collection, Vancouver

ROBERT, MICHEL (German, 1897–1983)
Mez (Central European Time), No. 2 1919–1920
Woodcut in silver on black wove paper, 51.4 x 41.4 cm (image: 46 x 36.1 cm)
39898
Gift of Nan Sussman, Ottawa

SICKERT, WALTER (British, 1860–1942)
Wellington House ("The Little Visitor") c. 1908–1909
Etching on laid paper, 28.2 x 22 cm (plate: 15 x 11.3 cm)
40045
Gift of the David Lemon Collection, Vancouver

SIMONET, JEAN-BAPTISTE BLAISE, AFTER JEAN-MICHEL MOREAU (French, 1742–1813)
Adam and Eve 1795
Etching on wove paper with laid paper borders, 11.1 x 7.9 cm (trimmed within platemark)
40030
The French Curtius, or The Death of the Chevalier d'Assas 1781
Etching on wove paper with laid paper borders, 19.3 x 22.3 cm (plate: 18.5 x 21.6 cm)
40032
The French Curtius, or The Death of the Chevalier d'Assas 1781
Etching on wove paper with laid paper borders, 17.5 x 20.6 cm (plate: 18.5 x 21.6 cm)
40033
The French Curtius, or The Death of the Chevalier d'Assas 1781
Etching on wove paper with laid paper borders, 17.4 x 20.3 cm (plate: 18.5 x 17.4 cm)
40034
Gift of R.E. Lewis, Belvedere, California

SPENCER, STANLEY (British, 1891–1959)
The Marriage at Cana: Bride and Bridegroom 1953
Lithograph on japan paper, 64.9 x 50.7 cm (image: 52.6 x 44.2 cm)
40046
Gift of the David Lemon Collection, Vancouver

PURCHASES

FREUD, LUCIAN (British, b. 1922)
David 1998
Etching and aquatint on wove paper, 65.5 x 47.3 cm (plate: 59.5 x 43 cm)
39766

KOLBE, KARL WILHELM (German, 1757–1835)
The Cow in the Reeds c. 1800–1803
Etching on wove paper, 44.6 x 61.4 cm (plate: 30.3 x 41.5 cm)
39635

Photographs

Gifts

Adams, Robert (American, b. 1937)
Longmount, Colorado 1979, printed 1991
Gelatin silver print, 35.4 x 27.7 cm
(image: 12.6 x 12.6 cm)
39962
Gift of Jane F. Scott, Ottawa
Longmount, Colorado 1979, printed 1985
Gelatin silver print, 35.4 x 27.6 cm
(image: 12.7 x 12.7 cm)
39963
Gift of Avi Lior, Nepean, Ontario

Borcoman, James W. (Canadian, b. 1926)
Roger Taylor, Kingsmere, PQ. 1998
Dye coupler print, 40.6 x 50.7 cm
(image: 34.1 x 49.9 cm)
39948
Dunedin, Ontario July 1998
Dye coupler print, 40.6 x 50.8 cm
(image: 34.2 x 50.1 cm)
40016
Dunedin, Ontario July 1998
Dye coupler print, 40.7 x 50.8 cm
(image: 34.2 x 50.2 cm)
40017
Bank Street, Ottawa, Ontario August 1998
Dye coupler print, 40.6 x 50.8 cm
(image: 32.2 x 48.4 cm)
40018
Gift of the artist, Ottawa

Boris, Nickolas (American, 1900–1935)
Weary Hours c. 1930
Gelatin silver print, 31.6 x 26.7 cm
39808
Gift of Margaret E. Kells, Ottawa

Bourdeau, Robert (Canadian, b. 1931)
South Carolina, U.S.A. 1993, printed 1998
Gelatin silver print, toned, 27.7 x 35.6 cm
(image: 27.1 x 35 cm)
39842
West Virginia, U.S.A. 1993, printed 1998
Gelatin silver print, toned, 27.8 x 35.8 cm
(image: 27.3 x 35.5 cm)
39843
Gift of the artist, Ottawa

Burtynsky, Edward (Canadian, b. 1955)
Densified Oil Filters No. 1, Hamilton, Ontario
1997, printed 1998
Dye coupler print (Agfacolor),
126.6 x 152.9 cm (image: 102.1 x 127.6 cm)
39970
Densified Tin Cans No. 2, Hamilton, Ontario
1997, printed 1998
Dye coupler print (Agfacolor), 76 x 96.5 cm
(image: 68.1 x 86.3 cm)
39971
Densified Scrap Metal No. 3A, Toronto, Ontario 1997, printed 1998
Dye coupler print (Agfacolor), 76 x 96.8 cm
(image: 68.1 x 87.3 cm)
39972
Scrap Auto Engines No. 11, Hamilton, Ontario 1997, printed 1998
Dye coupler print (Agfacolor), 73.6 x 96.9 cm
(image: 66.2 x 90.5 cm)
39973
Nickel Tailings No. 30, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor),
126.6 x 178.5 cm (image: 102.8 x 155.1 cm)
39974
Nickel Tailings No. 31, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor),
126.8 x 175.9 cm (image: 101.9 x 155 cm)
39975
Nickel Tailings No. 33, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor),
76 x 96.6 cm (image: 58.5 x 88.7 cm)
39976
Nickel Tailings No. 34, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor),
126.8 x 178.3 cm (image: 102.7 x 155.1 cm)
39977
Nickel Tailings No. 35, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor),
126.8 x 178.4 cm (image: 102.8 x 155.1 cm)
39978
Nickel Tailings No. 36, Sudbury, Ontario
1996, printed 1998
Dye coupler print (Agfacolor), 75.9 x 96.6 cm
(image: 58.8 x 89.2 cm)
39979
Gift of the artist, Toronto

Demachy, Robert (French, 1859–1936)
In Brittany 1903?, printed January 1904
Photogravure, 21.2 x 30.8 cm
(image: 13.3 x 20.2 cm)
39815
Gift of Valerie Burton, Bolton, Ontario

Friedlander, Lee (American, b. 1934)
Rome 1964, printed later
Gelatin silver print, 27.9 x 35.4 cm
(image: 20.4 x 30.6 cm)
39940
Gift of Jocelyn Gordon, Perth, Ontario

Furukawa, Akira (Japanese, b. 1889)
Strike-bound before 1937
Bromoil print, 25 x 32.4 cm
39816
Gift of Valerie Burton, Bolton, Ontario

Gohlke, Frank W. (American, b. 1942)
Grain Elevator and Lightning Flash – Lamesa, Texas 1975, printed 1992
Gelatin silver print, 50.5 x 40.6 cm
(image: 35.5 x 35.8 cm)
40048
Gift of George R. Carmody, Ottawa

Hanna, Forman G. (American, 1881–1950)
Nude c. 1930
Gelatin silver print, 27.5 x 27 cm
(image: 34.5 x 27 cm)
39809
Acoma, New Mexico c. 1930
Gelatin silver print, 27.4 x 34.9 cm
(image: 27 x 34.5 cm)
39810
Gift of Margaret E. Kells, Ottawa

Holzer, Jenny (b. 1950) **et al.**
"In a Dream . . ." Portfolio 1991
Portfolio, in blue cloth-covered clamshell box, embossed text by Jenny Holzer, with individual folders containing 11 photographs by various photographers, and text,
box: 65.1 x 54.6 x 4.9 cm
39859.1–12
Gift of Photographers + Friends United Against AIDS, New York

Jordan, Franklin I. (American, 1876–1956)
The Sport of Kings c. 1930
Bromoil print, 40.5 x 50.4 cm
39811

Kells, Harold F. (Canadian, 1904–1986)
October Morn 1969
Dye coupler print, 26.6 x 34.1 cm
39800
The Enchanting Mantle 1931
Gelatin silver print, 34.4 x 27.2 cm
39801
The Blizzard 1933
Gelatin silver print, 33.2 x 27.4 cm
39802
The Window c. 1930
Gelatin silver print, toned, 27.4 x 33.5 cm
39803
Soul of the Dance 1933
Gelatin silver prints with watercolour and wax crayon, 27.2 x 30.6 cm
(image: 27.6 x 30.1 cm)
39804
Clytie c. 1934
Gelatin silver print, toned, 26 x 31.5 cm
39805
Hallowe'en Still-life 1933, probably printed 1935
Dye transfer print, 24.5 x 30.4 cm
39806
Gift of Margaret E. Kells, Ottawa

Levinstein, Leon (American, 1908–1988)
Untitled c. 1965
Gelatin silver print, 35 x 27.5 cm
39964
Gift of Robert Milin, Ottawa
East Village 1966
Gelatin silver print, 27.7 x 27.3 cm
39944
Untitled c. 1975
Gelatin silver print, 35.4 x 28.1 cm
39968
Gift of Kathryn Finter and Jim des Rivieres, Ottawa
Coney Island c. 1955
Gelatin silver print, 35.2 x 28 cm
39990
Haiti c. 1975
Gelatin silver print, 35.4 x 27.8 cm (image: 35.2 x 27.7 cm)
39991
Gift of Mr. and Mrs. Zavie Miller, Nepean, Ontario

Notman, William (Canadian, 1826–1891)
Halifax c. 1870
Albumen silver print, 17.1 x 22.9 cm
39817

NOTMAN, WILLIAM MCFARLANE
(Canadian, 1857–1913)
Canadian Pacific Railway Hotel, Banff 1889?
Albumen silver print, 18.4 x 23.4 cm
39818

ONGANIA, FERDINANDO (Italian, 1842–1911)
Cloisters of the Abbey of St. Gregory
before 1890, printed c. 1890–1893
Photogravure, 33.8 x 49.9 cm
(image: 23.1 x 34 cm)
39819
Gift of Valerie Burton, Bolton, Ontario

PFAHL, JOHN (American, b. 1939)
Crystal River Nuclear Plant (Morning), Florida
January 1982
Dye coupler print (Ektacolor),
40.5 x 50.7 cm (image: 32.9 x 46.3 cm)
39932
Gift of John Przybytek, Ottawa
Fort Niagara from Niagara-on-the-Lake
July 1985
Dye coupler print (Ektacolor), 50.8 x 60.9 cm
(image: 40.3 x 56.1 cm)
39933
Gift of John Przybytek, Ottawa
Bethlehem No. 16, Lackawanna, New York
1988
Dye coupler print (Ektacolor), 50.7 x 60.9 cm
(image: 47 x 47.1 cm)
39938
Wailua Falls, Maui, Hawaii February 1993
Dye coupler print (Ektacolor), 56.1 x 76.2 cm
(image: 35.6 x 71.3 cm)
39939
Gift of Amalia and Stanley Winer, Nepean, Ontario
Four Corners Power Plant (Morning),
Farmington, New Mexico October 1982
Dye coupler print (Ektacolor), 40.5 x 50.7 cm
(image: 33.2 x 45.6 cm)
39954
Prairie Island Nuclear Plant, Mississippi, Minnesota October 1982
Dye coupler print (Fujicolor), 40.6 x 50.8 cm
(image: 33.5 x 45.9 cm)
39955
Gift of Kent Laver, Ottawa
Mace Cruise Missile / Sand Island Petroglyphs
1985
Azo dye prints (Cibachrome), mounted on aluminum, 82.2 x 55.8 cm
(two sheets joined)
39961
Gift of Sheila Duke, Kinburn, Ontario
B-58 Hustler Pod / Galisteo Basin Petroglyphs
1985
Azo dye prints (Cibachrome), mounted on aluminum, 80.2 x 55.8 cm
(two sheets joined)
39980
Bethlehem No. 22, Lackawanna, New York
1988
Dye coupler print (Ektacolor), 50.7 x 60.9 cm
(image: 47 x 47.1 cm)
39981
Occidental No. 18, Niagara Falls, New York
1989
Dye coupler print (Ektacolor), 50.8 x 60.9 cm
(image: 47 x 47.2 cm)
39982
Occidental No. 117, Niagara Falls, New York
1990
Dye coupler print (Ektacolor), 50.8 x 60.9 cm
(image: 47 x 47.1 cm)
39983
Gift of an anonymous donor

RATNAGAR, F.R. (Indian, active 1930s)
The Sunlit Barn before 1934
Gelatin silver print, 19.9 x 27.2 cm
39812
Gift of Margaret E. Kells, Ottawa

RODCHENKO, ALEXANDER (Russian, 1891–1956)
Vladimir Mayakovsky 1924,
printed posthumously c. 1980–1989
Gelatin silver print, 43.1 x 28.8 cm
39934
Gift of John Przybytek, Ottawa
Vladimir Mayakovsky 1924,
printed posthumously c. 1980–1989
Gelatin silver print, 42.6 x 29.6 cm
39935
Gift of Lewis E. Auerbach, Ottawa
Laundry Lines 1928,
printed posthumously c. 1980–1989
Gelatin silver print, 25.8 x 39.9 cm
39936
The Rhine Wheel (Circus) c. 1940,
printed posthumously c. 1980–1989
Gelatin silver print, 23.2 x 30.3 cm
39937
Gift of George R. Carmody, Ottawa
Tram Tracks with Car 1932,
printed posthumously c. 1980–1989
Gelatin silver print, 26.7 x 40 cm
39942
Gift of Mr. and Mrs. Zavie Miller, Nepean, Ontario
Maquette for Cover of an Unpublished Anthology of Constructivist Poems "Mena Vsehk" ("Change All") 1924,
printed posthumously c. 1980–1989
Gelatin silver print, 39.8 x 29.1 cm
39950
Vladimir Mayakovsky 1924,
printed posthumously c. 1980–1989
Gelatin silver print, 40 x 28.1 cm
39951
White Sea Canal 1933,
printed posthumously c. 1980–1989
Gelatin silver print, 38.8 x 26.6 cm
39952
Construction of the White Sea Canal 1933,
printed posthumously c. 1980–1989
Gelatin silver print, 39.9 x 26 cm
39953
Gift of Irwin Reichstein, Ottawa

SCHNEIDER, GARY (American, b. 1954)
Hand 1989, printed 1991
Gelatin silver print, toned,
92.2 x 74.2 cm (image: 91.1 x 73 cm)
39956
Gift of Kent Laver, Ottawa
Kiwi 1990, printed 1992
Gelatin silver print, toned,
91.4 x 74.1 cm (image: 90.2 x 73 cm)
39965
Gift of Barbara V. Legowski, Ottawa
Botanical Specimen No. 4 1992
Gelatin silver print, toned,
74.3 x 79.9 cm (image: 73.1 x 78.9 cm)
39966
Gift of Frederic Borgatta, Aylmer, Quebec
Anthurium 1991
Gelatin silver print, toned,
92.5 x 74.2 cm (image: 91.2 x 73 cm)
39943
Poppy 1991
Gelatin silver print, toned,
92 x 74.2 cm (image: 90.7 x 73 cm)
39967
Gift of Kathryn Finter and Jim des Rivieres, Ottawa
Entomological Specimen No. 10 1992
Gelatin silver print, toned,
74.5 x 79 cm (image: 73.4 x 77.8 cm)
39941
Mirriam 1993, printed 1995
Gelatin silver print, toned,
92.3 x 74.6 cm (image: 91.1 x 73.5 cm)
39992
Gift of Mr. and Mrs. Zavie Miller, Nepean, Ontario

SOMMER, GIORGIO, ATTRIBUTED TO
(German/Italian, 1834–1914)
Country Inn c. 1860
Albumen silver print, 20.8 x 26.3 cm
(image: 20.1 x 26.3 cm)
39821

SEBAH, J. PASCAL (Turkish, 1823–1886)
Bird's-eye View of the Suleyman Mosque, Constantinople c. 1875
Albumen silver print, 26.4 x 34 cm
39820
Gift of Valerie Burton, Bolton, Ontario

THOREK, MAX (American, 1880–1960)
Helen of Troy c. 1930
Gelatin silver print, 24 x 32.2 cm
39807

TIMMONS, DEVER (American, active 1930s)
Gypsy 1935
Gelatin silver print, 34.9 x 27.1 cm
(image: 34.6 x 26.9 cm)
39813
Gift of Margaret E. Kells, Ottawa

UNKNOWN (Italian, late 19th C.)
The Four Rivers Fountain by Bernini, Piazza Navona, Rome c. 1865
Albumen silver print, 21.4 x 26.3 cm
(image: 20.9 x 26.3 cm)
39822
Gift of Valerie Burton, Bolton, Ontario

WHITEHEAD, J.M.
(British, active c. 1890–1930)
Departed Glory c. 1925
Gelatin silver print, 23.4 x 28.7 cm
39814
Gift of Margaret E. Kells, Ottawa

PURCHASES

BOURNE, SAMUEL (British, 1834–1912)
Buddhist Figures Cut in the Rock – Gwalior Fort c. 1868
Albumen silver print, 24.2 x 29.8 cm
39632

Clement, Serge (Canadian, b. 1950)
Banff, Alberta 1993, printed 1994
Gelatin silver print, 60.5 x 50 cm
(image: 56.9 x 38.3 cm)
39620
Barcelona, Spain 1994, printed 1995
Gelatin silver print, 60.7 x 50.4 cm
(image: 56.7 x 37.8 cm)
39621
Barcelona, Spain 1994, printed 1995
Gelatin silver print, 60.7 x 50.4 cm
(image: 56.7 x 37.8 cm)
39622
Quebec, QC 1996, printed 1997
Gelatin silver print, 60.7 x 50.6 cm
(image: 56.1 x 37.7 cm)
39623

Couturier, Stephane (French, b. 1957)
Berlin – Platz der Republik 1996
Azo dye print (Ilfochrome), 134 x 103 cm
39852

Cowles, D.R. (Canadian, b. 1950)
Images of Jewish Morocco, Fifteen Photographs 1993, printed 1994
Portfolio, in red cloth-covered clamshell box with embossed text, containing 15 gelatin silver prints, box: 54.6 x 43.1 x 7.5 cm
39735.1–15
Images of Jewish Morocco, Sixteen Photographs 1995, printed 1996
Portfolio, in red cloth-covered clamshell box with embossed text, containing 16 gelatin silver prints and text,
box: 54.6 x 43.1 x 7.5 cm
39736.1–16
Jewish Sites of Cairo and Alexandria 1994, printed 1995
Portfolio, in blue cloth-covered clamshell box with embossed text, containing 15 gelatin silver prints, box: 54.6 x 43.1 x 7.5 cm
39737.1–15
Tunisia 1997
Portfolio, in green cloth-covered clamshell box with embossed text, containing 15 gelatin silver prints, box: 54.6 x 43.1 x 7.5 cm
39738.1–15

Cuvelier, Eugene (French, 1837–1900)
Fontainebleau Forest 1863
Salted paper print, 25.9 x 19.9 cm
39789

Giroux, Andre (French, 1801–1879)
Barnyard of the Hercule Vichy Mill c. 1853
Salted paper print, 21.7 x 27.3 cm
39633

Hoepffner, Marta (German, b. 1912)
On the Waves of Dreams 1935
Collage of gelatin silver prints,
12.6 x 17.9 cm
39769

Hugnet, Georges (French, 1906–1976)
Untitled 1961
Gelatin silver print with offset lithographs,
14.7 x 10.4 cm
39739

Hugo, Charles-Victor (French, 1826–1871)
Auguste Vacquerie 1853
Salted paper print, 9.9 x 7.9 cm
39631

L'artiste de Giraudon (French, active 1870s)
Woman Carrying a Bundle of Sticks on Shoulder c. 1875
Albumen silver print, 11.3 x 17 cm
39767
Woman Holding an Urn c. 1875
Albumen silver print, 17.2 x 12 cm
39768

Lyte, F. Maxwell (British, 1828–1906)
Untitled c. 1853
Salted paper print, 20.7 x 16.9 cm
39630

Morell, Abelardo (American, b. 1948)
Camera Obscura Image of Times Square, New York 1997, printed 1998
Gelatin silver print, 111.8 x 92.7 cm
(image: 100.1 x 81.2 cm)
39790

Purcell, Rosamond W. (American, b. 1942)
Quetzal Bird Feathers c. 1986–1987
Dye transfer print, 42.1 x 53.7 cm
(image: 31.5 x 48.6 cm)
39827

Rossiter, Alison (American, b. 1953)
Principia #9 1997
Gelatin silver print, 26.7 x 34.4 cm
39624
Principia #12 1997
Gelatin silver print, 26.8 x 34.4 cm
39625
Principia #14 1997
Gelatin silver print, 26.8 x 34.5 cm
39626
Burnham's Celestial Handbook, volume 3 1997
Gelatin silver print, 38.2 x 48.3 cm
39627
Kant on Moral Practice (Rex P. Stevens) 1997
Gelatin silver print, 38.1 x 48.3 cm
39628
The Child Who Never Grew (Pearl S. Buck) 1997
Gelatin silver print, 38.2 x 48.3 cm
39629
Landfall and Departure 1997
Photoserigraphic prints on silk, gelatin silver prints on paper, photoserigraphs:
111 x 108 cm; photographs: 39.8 x 39.8 cm
39851.1–12

Rutherfurd, Lewis M. (American, 1816–1892)
Moon 4 March 1865
Albumen silver print, 57.3 x 44.2 cm
39848

Shimamura, Hohko (Japanese, 1890–1944)
Untitled c. 1940
Gelatin silver print, 24.1 x 29.5 cm
39996

Acquisitions

Canadian Museum of Contemporary Photography

Gifts

Doug Clark (b. 1952)
Series: *Articles of Faith* 1987–1988
18 chromogenic prints
Gift of the artist, Toronto

Janieta Eyre (b. 1966)
The day I gave birth to my mother 1997
Series: *Incarnations*
Gelatin silver print
Gift of the artist, Toronto

Pierre Guimond (b. 1945)
Untitled 1997
Untitled 1997
Gelatin silver prints from digitally processed negatives
Gift of the artist, Montreal

Holly King (b. 1957)
Faded Arbour 1990
Chromogenic print
Gift of the artist, Montreal

Bruce Monk (b. 1953)
An Angel in the Architecture 1994
Joes 1995
Platinum prints
Gift of the artist, Winnipeg

Brenda Pelkey (b. 1950)
Untitled 1995
Series: *as if there were grace*
Chromogenic print and text mounted on aluminum
Gift of the artist, Saskatoon

Peter Sibbald (b. 1957)
Series: *Return to Homeland/Nitassinan* 1989–1996
40 gelatin silver prints
Gift of the artist, Sutton West, Ontario

David Tomas (b. 1950)
Untitled 1984
2 calotypes
Untitled 1984/1986
2 gelatin silver prints, positive and negative
Gift of the artist, Montreal

Purchases

Sophie Bellissent (b. 1958)
Odds and Ends II 1997
Photographic installation

Claude-Philippe Benoit (b. 1957)
Untitled, Prince Chapter 1996
Series: *Places of Power*
Gelatin silver print

Reva Brooks (b. 1913)
Doña Chencha c. 1950
Elodia, San Miguel de Allende, GTO, Mexico c. 1965
Lupita c. 1955
Untitled
Untitled
Deux Baigneurs
Doña Julita
Peregrination, de los Lagos de Morenos
Achiles Govea, Escuchando a la Musica
Pilares, Marfil, GTO, Mexico
Untitled
Muchacho con Medalla, Iglezia Atunonico, Resando, El Rosario
Lloviznando, San Miguel de Allende
Untitled 1950
Vintage gelatin silver prints

Hamish Buchanan (b. 1955)
Untitled 1994
Untitled 1994
Untitled 1995
Untitled 1995
Untitled 1994
Series: *Veiled Men* 1994–1997
Chromogenic prints

Alexandre Castonguay (b. 1968)
Series: *Drawing the Passions* 1998
3 chromogenic prints from digitally processed negatives

Janieta Eyre (b. 1966)
The Christening 1995
Series: *Incarnations*
Gelatin silver print

Eldon Garnet (b. 1946)
Series: *Emblems of Circumstance* 1985
Azo dye print, aluminum framework

General Idea (active Toronto 1968–1994)
Nightschool 1989
Fin de Siecle 1994
Chromogenic prints

Pierre Guimond (b. 1945)
Untitled 1988–1998
9 gelatin silver prints from digitally processed negatives

Hilary Haseltine (b. 1946)
Untitled from *Blue Series I* 1993
Untitled from *Blue Series II* 1994
Untitled from *Blue Series III* 1994
Untitled from *Blue Series III* 1998
Iris prints

Louis Joncas (b. 1959)
Untitled No. 3 1995
Series: *Still Lifes*
Chromogenic print

Holly King (b. 1957)
The Veiled Forest 1997
Chromogenic print

Roy Kiyooka (1926–1994)
Pacific Windows 1990
Van Gogh and the Bird of Paradise 1970–1975
Gelatin silver photographic works

François Lafortune (1921–1997)
Untitled, Québec c. 1960
5 gelatin silver prints

Sasha Yungju Lee (b. 1960)
Eye-Con: Marilyn 1997
Eye-Con: Pam 1997
Eye-Con: Doris 1997
Chromogenic prints from digitally processed negatives

Paul Lowry (b. 1957)
Copulation Study 100 1990
Descending Figures on White 1993
Hirtia 1993
Two-Part Invention 1993
Mechanical Operations of the Spirit 1993
Gelatin silver prints

Mansaram (b. 1934)
Richshawallah 1972
Gelatin silver print

Bruce Monk (b. 1953)
From the Gantry 1994
Movie Set 1986
Platinum prints

Brenda Pelkey (b. 1950)
Untitled 1995
Series: *as if there were grace*
2 chromogenic prints and texts mounted on aluminum

Frank Rodick (b. 1959)
Untitled 1995
Series: *Liquid City*
2 gelatin silver prints

Doug Walker (b. 1958)
Photography Series 1987
7 gelatin silver prints

Ian Wallace (b. 1943)
Hotel Compostelle VI 1990
Acrylic and photolaminate on canvas

Loans

Between 1 April 1998 and 31 March 1999, works from the collections were out on loan for the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

National Gallery of Canada

British Columbia

Vancouver Art Gallery
Emily Carr: Art and Process,
21 March–7 June 1998.
Emily Carr (2).
Circulated to the Art Gallery of Greater Victoria, 21 June–30 September 1998; Kamloops Art Gallery, 14 November 1998–24 January 1999.

Manitoba

Winnipeg Art Gallery
Art and Expression of the Netsilik,
7 December 1997–7 April 1998.
Abraham Kingmiaqtuq (1); Attributed to Simon Kernerk (1); Joata Suqslak (1); Judas Ullulaq (2); Karoo Ashevak (1); Sakkiassee Anaija (1); Samuel Nahaulaituq (2).

New Brunswick

The Beaverbrook Art Gallery, Fredericton
God, Man and the Devil,
10 May–13 September 1998.
Miller Gore Brittain (3).

Nova Scotia

Dalhousie Art Gallery, Halifax
Jan Peacock,
8 January–11 April 1999.
Jan Peacock (1).

Ontario

Algonquin Gallery, Algonquin Park
Algonquin Memories,
27 June–25 October 1998.
Tom Thomson (6).
Circulated to the Tom Thomson Memorial Art Gallery, Owen Sound, 21 November 1998–17 January 1999.

McMichael Canadian Art Collection, Kleinburg
Goodridge Roberts Retrospective,
31 January–14 June 1998.
William Goodridge Roberts (11).
Circulated to the Beaverbrook Art Gallery, Fredericton, 20 September–7 November 1998; Musée du Québec, Quebec City, 2 December 1998–7 March 1999.

In the Wilds: Canoeing and Canadian Art,
27 June–15 November 1998.
Frederick A. Verner (3); Paul Kane (1); Robert R. Whale (1).

A.J. Casson: An Artist's Life,
14 November 1998–31 January 1999.
A.J. Casson (6).

London Regional Art and Historical Museums, London
Murray Favro,
19 September–8 November 1998.
Murray Favro (8). Five works were exhibited at the London Regional Art and Historical Museums and three others were exhibited at the same time at the McIntosh Gallery of the University of Western Ontario, London.

Banting and Jackson: An Artistic Brotherhood.
A.Y. Jackson (11).
Circulated to the New Brunswick Museum, Saint John, 29 March–31 May 1998.

Robert McLaughlin Gallery, Oshawa
Through Another's Eyes: White Canadian Artists – Black Female Subjects,
11 February–11 April 1999.
A. Curtis Williamson (1); Dorothy Stevens (1); Edwin Holgate (1); Elizabeth Wyn Wood (1); Franklin Brownell (1); Henrietta Shore (1); Orson Wheeler (1).

Canadian Museum of Contemporary Photography, Ottawa
Interface: Encounters with New Technology,
30 May–20 September 1998.
Luc Courchesne (1).

Regards échangés – Le Québec 1939–1970,
22 January–16 May 1999.
Paul Strand (2).

Canadian War Museum, Ottawa
Pegi Nicol MacLeod.
Pegi Nicol MacLeod (2).
Circulated to the Confederation Centre Art Gallery, Charlottetown, 1 November 1998–7 January 1999; Beaverbrook Art Gallery, Fredericton, 16 January–31 March 1999.

Carleton University Art Gallery, Ottawa
The Vollard Suite, 1 May–31 July 1998.
Pablo Picasso (1).

A Stroke of Genius: The First Century of Lithography, 9 August–4 October 1998.
Benjamin West (1); Camille Pissarro (1); Charles Chaplin (4); Edgar Degas (2); Édouard Manet (1); Édouard Vuillard (1); Eugène Isabey (2); Gavarni (1); Henri de Toulouse-Lautrec (1); Henri-Gabriel Ibels (1); Horace Vernet (1); James McNeill Whistler (1); Jean-Louis-André-Théodore Géricault (1); Karl Bodmer (1); Jean-François Millet (1); Ker Xavier Roussel (1); Odilon Redon (1); Paul Gauguin (1); Pierre Bonnard (1); Rodolphe Bresdin (1).

Four Women Artists,
11 October 1998–31 January 1999.
Bobs Cogill Haworth (1).

Canada Post Corporation, Ottawa
Les Automatistes.
Marcelle Ferron (1).
Circulated to the Canadian Postal Museum, Hull, Que., 7 August–2 September 1998; Canada House, London, England, 16 September–2 October 1998; Centre culturel canadien, Paris, 15 October–6 November 1998; Canadian Embassy, Washington, D.C., 24 November–18 December 1998.

Ottawa Art Gallery
North by South: The Art of Peleg Franklin Brownell, 16 July–13 September 1998.
Franklin Brownell (11).

Tom Thomson Memorial Art Gallery, Owen Sound
Tom Thomson, 25 May 1997–25 May 1998.
Tom Thomson (2).

Art Gallery of Sudbury
Sudbury: The Industrial Landscape,
30 July–27 September 1998.
Charles F. Comfort (2).

Istituto Italiano di Cultura, Toronto
Marino Marini: Etrurian Master of the 20th Century, 27 May–15 July 1998.
Marino Marini (1).

Jane Corkin Gallery, Toronto
Before Its Time,
29 October–19 December 1998.
Henri Cartier-Bresson (1).

Art Gallery of Windsor
John Scott, 7 March–31 May 1998.
John Scott (1).

Studiolo: Martha Fleming and Lyne Lapointe.
Martha Fleming; Lyne Lapointe (1).
Circulated to the Musée d'art contemporain de Montréal, 22 May–23 September 1998.

Quebec

Canadian Museum of Civilization, Hull
Open, Wardrobe, 4 September 1994–28 September 1999.
Ignace-François Delezenne (1); Jacques (dit Lapistole) Varin (1); Jacques (dit Quercy) Page (1); Joseph Augier (1); Joseph Maillou (1); Paul (dit Saint-Paul) Lambert (3); Roland Paradis (2); Unknown French (2).

Galerie Montcalm, Hull
A fleur de l'art, 7 May–28 June 1998.
Alex Colville (1); Mary Pratt (1).

Plein sud, centre d'exposition et d'animation, Longueuil
Cozic: architecturer l'informe. Rétrospective 1967–1998, 20 August–27 September 1998.
Yvon Cozic (1).

Canadian Centre for Architecture, Montreal
Montreal Metropole, 1890–1930,
4 March–24 May 1998.
Alfred Laliberté (1); Marc-Aurele Fortin (1).

Galerie Dominion, Montreal
La Galerie Dominion se souvient: 50 ans de ventes aux collections publiques canadiennes, 2–30 May 1998.
Clarence Gagnon (1); Cornelius Krieghoff (1); E. J. Hughes (1); Frederic M. Bell-Smith (1); H. Mabel May (1); James M. Barnsley (1); Ozias Leduc (1).

Leonard and Bina Ellen Art Gallery, Montreal
Anne Kahane, 11 February–27 March 1999.
Anne Kahane (1).

Musée d'art contemporain de Montréal
Jeff Wall, 12 February–25 April 1999.
Jeff Wall (1).

Montreal Museum of Fine Arts
Jacques Hurtubise: Four Decades, image after image, 26 February–24 May 1998.
Jacques Hurtubise (3).

Alberto Giacometti,
18 June–18 October 1998.
Alberto Giacometti (1).

The Time of the Nabis,
20 August–22 November 1998.
Felix Vallotton (2); Georges Lacombe (1); Maurice Denis (1); Paul Ranson (1); Paul Sérusier (1); Pierre Bonnard (7).

Musée des religions, Nicolet
Diable! Qui sont ces démons?,
14 June 1998–31 January 1999.
Jacobine Jones (1); Unknown Indian (Himalayan Punjab – Chamba area) 16th C (1); Unknown Indian (Kulu Valley) before 19th C (1); Unknown Indian (South India) 16th or later (1); Unknown Tibetan (Central Tibet – sMan-bris-ser-ma) (1); Unknown Tibetan (Eastern Tibet) 18th C or later (1); Unknown Tibetan (Western Tibet – mNga-ris district) 15th C (1).

Musée du Québec, Quebec City
Laliberté et Rodin, 3 June–8 November 1998.
Adam Sheriff Scott (1); Alfred Laliberté (3); Auguste Rodin (10).

Roland Poulin: Oeuvres recentes,
14 October 1998–24 January 1999.
Roland Poulin (1).

Le renouveau de l'art religieux au Quebec,
11 March–21 November 1999.
Jean Dallaire (1).

Musée régional de Rimouski
Les lieux du corps: Excès et débordements,
23 April–7 June 1998.
Nicole Jolicoeur (1).

Maison Hamel-Bruneau – Centre de diffusion culturelle, Sainte-Foy
Pur collage, 21 February–26 April 1998.
Jiri Kolar (1).

Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal
Bannique, baguette et bagel: Les pains de Montréal, 7 October 1997–12 April 1998.
Alfred Laliberté (3); Unknown Canadian (Quebec) end 18th–early 19th C (1); Marc-Aurèle de Foy Suzor-Coté (1); William Kurelek (1).

Saskatchewan

MacKenzie Art Gallery, Regina
Arthur F. McKay: A Critical Retrospective.
Art McKay (3).
Circulated to the Beaverbrook Art Gallery, Fredericton, 1 March–3 May 1998; Mendel Art Gallery, Saskatoon, 3 July–23 August 1998; Glenbow Museum, Calgary, 23 January–21 March 1999.

The Mendel Art Gallery, Saskatoon
19th Century British Watercolours,
1 May–28 June 1998.
Alexander Cozens (1); Edward Dayes (1); Edward Lear (1); Francis Wheatley (1); Hercules Brabazon (2); John Constable (1); John Sell Cotman (3); John Varley (1); John White Abbott (1); Peter De Wint (2); Philip Wilson Steer (1); Samuel Hieronymus Grimm (1); Samuel Palmer (1); Thomas Gainsborough (1); Thomas Girtin (1); Thomas Hearne (1); Unknown British 19th C; William Callow (1); William Simpson (1).

Australia

The Art Gallery of New South Wales, Sydney
The Classic Cézanne,
28 November 1998–28 February 1999.
Paul Cézanne (1).

Austria

Kunsthistorisches Museum, Vienna
Henry Moore, 16 March–9 August 1998.
Henry Moore (1).

Belgium

Koninklijke Musea voor Schone Kunsten van Belgie, Brussels
Magritte 1898–1967, 6 March–28 June 1998.
Rene Magritte (1).

Bermuda

The Bermuda National Gallery, Hamilton
Princess Louise, 25 January–11 April 1998.
H.R.H. The Princess Louise (27).

England

Tate Gallery Liverpool
Salvador Dalí: A Mythology,
23 October 1998–31 January 1999.
Salvador Dalí (1).
Circulated to the Salvador Dalí Museum, St. Petersburg, Fla., 5 March–24 May 1999.

Royal Academy of Arts, London
Victorian Fairy Painting.
Henry Fuseli (1).
Circulated to The University of Iowa Museum of Art, Iowa City, 28 February–24 May 1998; Art Gallery of Ontario, Toronto, 10 June–13 September 1998.

Tate Gallery, London
The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860–1910.
George Frederic Watts (1).
Circulated to the Haus der Kunst, Munich, 5 February–3 May 1998; Van Gogh Museum, Amsterdam, 14 May–30 August 1998.

Ikon Gallery, Birmingham
Dressing Down, 10 February–4 April 1999.
Yinka Shonibare (1).

France

Musée des Beaux-Arts, Lille
Watteau, 16 May–1 September 1998.
Louis-Joseph Watteau (1).

Réunion des Musées Nationaux, Paris
Les dernieres annees d'Eugène Delacroix.
Eugène Delacroix (1).
Circulated to the Galeries nationales du Grand Palais, Paris, 7 April–20 July 1998.

Gustave Moreau 1826–1898.
Gustave Moreau (1).
Circulated to The Art Institute of Chicago, 10 February–25 April 1999.

Lorenzo Lotto (1480–1557), Un génie inquiet de la Renaissance.
Lorenzo Lotto (1).
Circulated to the Galeries nationales du Grand Palais, Paris, 12 October 1998–11 January 1999.

Le Fresnoy, Studio National des Arts Contemporains, Tourcoing
Projections, les transports de l'image,
28 April–7 June 1998.
Michael Snow (1).

Germany

Neue Nationalgalerie, Berlin
Lyonel Feininger, 3 July–11 October 1998.
Lyonel Feininger (1).
Circulated to the Haus der Kunst, Munich, 1 November 1998–24 January 1999.

Württembergischer Kunstverein Stuttgart
Tony Brown 'Downtime',
24 April–21 June 1998.
Tony Brown (1).

Israel

Tel Aviv University
Moshe Safdie: Museum Architecture 1971–1998.
Moshe Safdie (1).
Circulated to the Genia Schreiber University Art Gallery, Tel Aviv, 30 October–22 December 1998; The Israel National Museum of Science – Daniel and Matilde Recanati Center, Haifa, 1 February–30 April 1999.

Italy

Comune di Roma, Rome
Nicolas Poussin.
Nicolas Poussin (1).
Circulated to the Palazzo delle Esposizioni, Rome, 26 November 1998–1 March 1999.

Mexico

Museo Nacional de San Carlos
Rubens and His Time,
29 October 1998–15 February 1999.
Jacob Jordaens (1).
Circulated to the Palazzo dei Diamanti, Ferrara, Italy, 28 March–27 June 1999.

Russia

The State Hermitage Museum, St. Petersburg
Paul Cezanne and the Russian Avant-Garde in the Early Twentieth Century, 8 August–24 September 1998.
Paul Cézanne (1).

United States

Fine Arts Museums of San Francisco
Picasso and the War: 1937–1945.
Pablo Picasso (1).
Circulated to the California Palace of the Legion of Honor, San Francisco, 10 October 1998–3 January 1999; Guggenheim SoHo Museum, New York, 5 February–9 May 1999.

The J. Paul Getty Museum, Los Angeles
Dosso Dossi, 27 April–11 July 1999.
Dosso Dossi (1).
Circulated to The Metropolitan Museum of Art, New York, 11 January–29 March 1999.

Vincent's Irises, 19 January–21 March 1999.
Vincent van Gogh (1).

University of California, Berkeley Art Museum
When Time Began to Rant and Rage: Twentieth-Century Figurative Painting from Ireland, 10 February–1 May 1999.
Jack B. Yeats (1).
Circulated to the Walker Art Gallery, Liverpool, England, 16 October 1998–10 January 1999.

Yale Center for British Art, New Haven, Connecticut
Henry Moore and the Heroic: A Centenary Tribute, 23 January–28 March 1999.
Henry Moore (1).

National Gallery of Art, Washington, D.C.
Alexander Calder: 1898–1976,
29 March–12 July 1998.
Alexander Calder (1).

A Day at the Races: Degas, Manet, and Images of the Horse, 12 April–12 July 1998.
Edgar Degas (1).

Mark Rothko, 3 May–16 August 1998.
Mark Rothko (1).
Circulated to the Whitney Museum of American Art, New York, 17 September–29 November 1998.

Norton Museum of Art, West Palm Beach, Florida
Raoul Dufy: Last of the Fauves,
26 March–6 June 1999.
Raoul Dufy (1).

The Art Institute of Chicago
Songs on Stone: James McNeill Whistler and the Art of Lithography,
6 June–30 August 1998.
James McNeill Whistler (1).

Mary Cassatt: A Retrospective.
Mary Cassatt (10).
Circulated to the Museum of Fine Arts, Boston, 6 February–19 May 1999.

Chicago Cultural Center
Reality Bites: Approaches to Representation in American Sculpture, 11 April–21 June 1998.
Joseph Kosuth (1).

The Museum of Contemporary Art, Chicago
Jana Sterbak, 10 October 1998–3 January 1999.
Jana Sterbak (1).

Mead Art Museum, Amherst, Massachusetts
The Hanged Man: Cézanne and the Art of the Print, 22 January–22 March 1999.
Paul Cézanne (1).

Museum of Fine Arts, Boston
Monet in the 20th Century,
20 September 1998–18 April 1999.
Claude Monet (1).

French Prints from the Age of the Musketeers,
21 October 1998–10 January 1999.
Claude Lorrain (1); Georges Lallemand (1); Jacques Bellange (1); Jacques Callot (3); Jean Morin (after Philippe de Champaigne) (3); Robert Nanteuil (1).
Circulated to the National Gallery of Canada, 5 February–2 May 1999.

Hood Museum of Art, Hanover, New Hampshire
Intimate Encounters: Love and Domesticity in Eighteenth-Century France.
Jean-Siméon Chardin (1).
Circulated to the Toledo Museum of Art, Toledo, Ohio, 14 February–8 May 1998.

The Albuquerque Museum, Albuquerque, New Mexico
Tibet: Tradition and Change,
18 October 1997–24 May 1998.
Unknown Bhutanese (1); Unknown Tibetan (6).

New Museum of Contemporary Art, New York
Fever: The Art of David Wojnarowicz,
1 January–7 July 1999.
David Wojnarowicz (1).

Salander-O'Reilly Galleries, New York
Courbet: The Late Years.
Gustave Courbet (1).
Circulated to the Nassau County Museum of Art, Roslyn Harbor, N.Y., 7 March–24 May 1998.

The Frick Collection, New York
French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada,
8 February–26 April 1999.
Alphonse Legros (1); Anne-Louis Girodet de Roucy-Trioson (1); Auguste Renoir (1); Benjamin West (1); Claude Gillot (1); Cornelius Varley (1); Dante Gabriel Rossetti (1); David Wilkie (1); Edgar Degas (3); Edward Burne-Jones (1); Eugène Delacroix (2);

Francis Danby (1); Francis Towne (1);
François Boucher (3); Frederick Sandys (1);
Gabriel de Saint-Aubin (1);
George Romney (1); Gustave Courbet (1);
Henri de Toulouse-Lautrec (1);
Henri Fantin-Latour (1); Henri Lehmann (1);
Henry Fuseli (1); Hubert Robert (1);
J.M.W. Turner (1); Jacques Louis David (1);
James McNeill Whistler (1);
Jean-Antoine Watteau (1);
Jean-Auguste-Dominique Ingres (2);
Jean-Baptiste Greuze (1);
Jean-François Millet (1);
Jean-Honoré Fragonard (3);
John "Warwick" Smith (1);
John Augustus Atkinson (1);
John Constable (1); John Everett Millais (1);
John Flaxman (2); John Frederick Lewis (1);
John Martin (1); John Middleton (1);
John Robert Cozens (1); John Ruskin (1);
Léon-Augustin Lhermitte (1);
Nicolas Bernard Lepicié (1); Odilon Redon (2);
Paul Sandby (1); Pierre Bonnard (1);
Pierre Puvis de Chavannes (1);
Richard Parkes Bonington (2);
Samuel Palmer (1); Théodore Géricault (1);
Thomas Girtin (1); Thomas Rowlandson (1);
William Henry Hunt (1); William Hogarth (1);
William Mulready (1).

The Museum of Modern Art, New York
Fernand Leger,
11 February 1998–12 May 1998.
Fernand Léger (1).

Jackson Pollock,
4 November 1998–2 February 1999.
Jackson Pollock (1).
Circulated to the Tate Gallery, London,
11 March–6 June 1999.

The Menil Collection, Houston, Texas
Joseph Cornell / Marcel Duchamp: In Resonance, 29 January 1999–16 May 1999.
Joseph Cornell (1).
Circulated to the Philadelphia Museum of Art,
8 October 1998–3 January 1999.

The Marion Koogler McNay Art Museum, San Antonio, Texas
O'Keeffe and Texas, 27 January–5 April 1998.
Georgia O'Keeffe (1).

Venezuela

Fundación Museo de Bellas Artes, Caracas
Desde el cuerpo: alegorías de lo femenino,
15 February–17 May 1998.
Jana Sterbak (1).

Canadian Museum of Contemporary Photography

Canada

Art Gallery of Ontario
Michel Lambeth: Photographer
10 October 1998–3 January 1999.
Michel Lambeth (8).

The Power Plant Contemporary Art Gallery, Toronto
Picturing the Toronto Art Community: The Queen Street Years
25 September–20 December 1998.
David Buchan (19).

Royal Canadian Mint, Ottawa
Showcase display
August 1998–August 1999.
George Schofield (1).

United States

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Expanded Visions: The Panoramic Photograph
16 January–5 April 1998.
Thaddeus Holownia (2).

Exhibitions in Ottawa

National Gallery of Canada

Celebrating a Vision: Thirty Years of Collecting Photographs at the National Gallery of Canada
Prints, Drawings and Photographs Galleries
11 October 1996–7 September 1998
Organized by Ann Thomas, Curator, Photographs Collection, and Lori Pauli, Assistant Curator.

This historical exhibition gave the public an opportunity to view examples of the collection's wealth of images.

Pairs: Selections from the Permanent Collection
Contemporary Galleries B106, B107, B109
8 November 1997–1 June 1998

Jamelie Hassan: Recent Works
Contemporary Galleries B203a, B203b
15 November 1997–14 June 1998

Portraits from Tibet
Asian Gallery C218a
17 December 1997–9 August 1998

An installation of 14 paintings and sculptures from the 16th to the 19th century representing spiritual masters of Tibetan Buddhism.

The Mezzotint
European and American Gallery C208c
21 January–9 June 1998

Art Metropole: Learn to Read
Contemporary Gallery B202
13 February–31 May 1998

Yousuf Karsh: Portraits of Artists
Prints, Drawings and Photographs Galleries
13 February–24 May 1998

To celebrate Karsh's 90th birthday, this installation presented some 20 portraits of artists such as Marc Chagall, Pablo Picasso, Henry Moore, and Andy Warhol.

Collecting Drawings 1967–1997
Prints, Drawings and Photographs Galleries
6 March–9 June 1998
Organized by Mimi Cazort, former Curator of Prints and Drawings (retired).

A selection of 100 works dating from the 16th to the 20th century demonstrated the evolution of the Gallery's collecting history.

Picasso: Masterworks from The Museum of Modern Art
Special Exhibitions Galleries
3 April–12 July 1998
Organized by The Museum of Modern Art, New York. Coordinated at the NGC by Brydon Smith, Curator of 20th Century Art. Catalogue in English and French editions.

This exhibition included some 100 paintings, sculptures, prints, and drawings by one of the most famous, innovative, and versatile artists of the 20th century, tracing his development over a period of 67 years.

Dance to the Drum: In Celebration
Inuit Galleries
10 April–18 October 1998

A thematic installation of Inuit prints, drawings, and sculptures that explored the importance of the drum dance and the celebration that revolves around this traditional music and performance.

Fragile Electrons: Twenty Years of Collecting Video Art
Part 2: A Survey of Canadian Video Production
Contemporary Galleries B201, B207b, B208 and Video Gallery B209
16 April–7 June 1998
Organized by Jean Gagnon, former Associate Curator of Media Arts.

This series of exhibitions celebrated the National Gallery's collection of Media Arts. Comprising close to 1,400 titles, it is one of the largest of collection in any art museum.

Drawings by the Gandolfi
European and American Gallery C208c
5 May–19 July 1998

Hogarth and His Times
Prints, Drawings and Photographs Galleries
18 June–23 August 1998
Organized by the British Museum and the Berkeley Art Museum, (University of California, in association with the Parnassus Foundation. Coordinated at the NGC by Richard Hemphill, Assistant Curator of Prints and Drawings. English catalogue.

This exhibition of 125 prints and drawings celebrated the 300th anniversary of William Hogarth's birth. Renowned for his satirical prints, Hogarth enjoyed an international reputation unprecedented for a British artist.

Char Davies: Éphémère
Contemporary Gallery B209
26 June–7 September 1998
Organized by Jean Gagnon, Program Director, Daniel Langlois Foundation, Montreal. Brochure in English and French editions published by the NGC.
World premiere by the Canadian artist Char Davies, who has achieved an international reputation for her work in virtual reality, fusing art and technology.

Emanuel Hahn and Elizabeth Wyn Wood: Tradition and Innovation in Canadian Sculpture
Canadian Galleries A113, A114
26 June–7 September 1998
Organized by Victoria Baker. Catalogue in English and French editions by Victoria Baker.

This major retrospective showed how as teachers, co-founders of the Sculptors' Society of Canada, and creators of studio pieces, public sculpture, and medallic art, Hahn and Wood advanced their profession in Canada.

Fundamental Freedoms: The Artist and Human Rights / Video Perspectives on Human Rights
Upper Contemporary Galleries and Video Gallery B209
30 June 1998–3 January 1999
Installation by Janice Seline, Associate Curator of Contemporary Art.

This selection of contemporary works reflected the artists' deeply felt responses to human rights issues.

Prints by Jacques Callot
European and American Gallery C208c
21 July–13 November 1998

This installation encompassed the full range of Callot's work, from his comic images of theatrical buffoons to the final apocalyptic scene of *The Temptation of St. Anthony*.

Crossings
Special Exhibitions Galleries and Contemporary Galleries B105–B109
7 August–1 November 1998
Organized by Diana Nemiroff, Curator of Contemporary Art. Two-volume catalogue in English and French editions by Diana Nemiroff.

This major international exhibition of fifteen artists from Canada and abroad examined the influence of dislocation, migration, and territorial rearrangement on contemporary art.

The Pleasures of Princes
Asian Gallery C218a
11 August 1998–7 February 1999

Refus global and the Universal Declaration of Human Rights: Fifty Years
Canadian Galleries A110, A111
15 August 1998–17 January 1999
Installation by Charles C. Hill, Curator of Canadian Art.

To commemorate this double anniversary, the National Gallery organized two installations of paintings, drawings, watercolours, and prints that explore the varying positions of Canadian artists with regard to the economic, social, and political crises of the 1930s and 1940s and the growth of the Automatiste movement in Montreal.

Songs on Stone: James McNeill Whistler and the Art of Lithography
Prints, Drawings and Photographs Galleries
2 October 1998–3 January 1999
Organized by The Art Institute of Chicago. Coordinated at the NGC by Michael Pantazzi, Associate Curator of European and American Art. English catalogue published by Chicago; French edition published by the NGC.

Although Whistler's etchings profoundly influenced the history of the print, his lithographs have tended to be overlooked. *Songs on Stone* presented almost the entirety of his work in lithography as well as related pastels, etchings, paintings, and drawings.

M.C. ESCHER: A CELEBRATION
European and American Gallery C217
8 October 1998–17 January 1999

BUILDING THE COLLECTION: RECENT ACQUISITIONS OF INUIT ART
INUIT GALLERIES
30 October 1998–21 March 1999

WILLIAM DE MORGAN CERAMICS
European and American Gallery C208c
20 November 1998–25 April 1999
Organized by Stephen Borys, Assistant Curator of European and American Art.

The generous gift of Ruth Amelia Jackson, these 53 pieces are perhaps the most significant and beautiful of all Arts and Crafts ceramics.

MONTREAL MÉTROPOLE, 1880–1930
Special Exhibitions Galleries
27 November 1998–24 January 1999
Organized by the Canadian Centre for Architecture, Montreal. Catalogue in English and French editions.

This exhibition examined the economic, political, social, and cultural forces that, over a period of 50 years, transformed Montreal from a merchant city to a metropolis.

THE ART OF PRINTMAKING IN QUEBEC, 1945–1990
Special Exhibitions Galleries
27 November 1998–24 January 1999
Organized by the Musée du Québec. Bilingual brochure published by the NGC.

This exhibition of 129 prints by all the major practitioners was the first survey of this exciting period in Quebec printmaking.

SCULPTURES BY LILIANA BEREZOWSKY
Contemporary Gallery B105
27 November 1998–9 May 1999

LAND MARKS
Contemporary Galleries B202, B203
23 January–13 June 1999

TWENTIETH-CENTURY SCULPTURE
European and American Gallery C217
23 January–31 October 1999

A COLLECTIVE VISION: GIFTS TO THE PHOTOGRAPHS COLLECTION
Prints, Drawings and Photographs Galleries
5 February–2 May 1999

FRENCH PRINTS FROM THE AGE OF THE MUSKETEERS
Prints, Drawings and Photographs Galleries
5 February–2 May 1999
Organized by the Museum of Fine Arts, Boston. Brochure in English and French editions published by the NGC.

This exhibition presented etchings, engravings, and woodcuts that revealed the diversity of printmaking from 1610 to 1660.

TIBETAN THANKAS
Asian Gallery C218a
8 February–16 May 1999

ROBERT MURRAY: THE FACTORY AS STUDIO
Special Exhibitions Galleries
19 February–2 May 1999
Organized by Denise Leclerc, Assistant Curator of Later Canadian Art. Catalogue in English and French editions by Denise Leclerc.

This first major exhibition of Murray's work in Canada since 1983 presented 38 sculptures along with models, prints, and drawings from three decades.

JOSEPH WRIGHT OF DERBY
European and American Gallery C210
Long-term loan

Five landscape paintings on loan from the Agnes Etherington Art Centre in Kingston, Ont.

Canadian Museum of Contemporary Photography

Extended Vision: The Photography of Thaddeus Holownia 1975–1997
30 January–24 May 1998
Organized by Carol Payne, Assistant Curator.

This retrospective celebrates the work of the New Brunswick photographer Thaddeus Holownia, who throughout his career has examined the interplay between human technology and the environment. Using a rare vintage (c. 1925) Banquet camera, Holownia creates panoramic images of strikingly beautiful detail. With accompanying catalogue.

Jocelyne Alloucherie: Nomadic Gazes
30 January–24 May 1998
Organized by Pierre Dessureault, Associate Curator.

Photography plays an increasingly important role in the work of the Montreal artist Jocelyne Alloucherie. Three installations of works created in the 1990s contrast smooth, pure sculptural elements with large-format photographs of nature sculpted by the human hand.

From the Collection: Gardens
Ginette Bouchard, Robert Burley, Serge Grenier, Geoffrey James, Terry Munro, Michael Schreier, and Taki Bluesinger, and Glenn Lewis
30 January–24 May 1998
Organized by Carol Payne, Assistant Curator, and Ian Gemmill, Intern.

In this installation, eight photographers explore, in diverse ways, the theme of the garden and the tension between culture and nature that grows there.

Interface: Encounters with New Technology
Alexandre Castonguay, Luc Courchesne, Sasha Yungju Lee, Nancy Paterson, David Rokeby, Cheryl Sourkes, Reva Stone, Nell Tenhaaf, and Louise K. Wilson
30 May–20 September 1998
Organized by Carol Payne, Assistant Curator, and Jonathan Newman, Curatorial Assistant.

This group exhibition explores the human/technological interface in the work of nine artists who prompt us to ask how recent technological developments have challenged our notions of self. These artists are all critically engaged in recent debates over social and ethical implications of the communication and biotechnology industries. All of the artists in the exhibition employ new technologies, such as digital photography and interactive computer-based installations.

Pierre Guimond: The Cutting Image
30 May–20 September 1998
Organized by Pierre Dessureault, Associate Curator.

For almost 30 years, the Montreal artist Pierre Guimond has been acclaimed for his photomontages. In the tradition of dadaist montage, Guimond creates biting visual commentaries on politics, mass media, and consumer culture. This installation highlights some outstanding examples of his work, ranging from constructed images of the 1980s to more recent digital work.

Eldon Garnet: The Fallen Body
25 September 1998–17 January 1999
Organized by Martha Hanna, Director.

The Toronto artist Eldon Garnet is a photographer, editor, novelist, and creator of video, sculptural, and architectural works. This retrospective exhibition of his photographic work shows how, in installations of large, dramatically staged colour prints, he has employed narrative, allegory, and a vocabulary of visual signs to address the viewer. With accompanying catalogue.

Holly King: Landscapes of the Imagination
25 September 1998–17 January 1999
Organized by Pierre Dessureault, Associate Curator.

Since 1985, the Montreal artist Holly King has been creating photographic landscapes that delve into an imaginary world filled with intricate and colourful metaphors. She begins by creating deceptively simple models whose components are carefully selected and juxtaposed to compose scenes with a mythological flavour. Each of these scenes is a metaphor for the act of creation, in which everyday objects are transformed through the artist's skill. With accompanying catalogue.

Drawing With Light
25 September 1998–21 March 1999
Organized by Megan Richardson, Educator.

This education exhibition looks at the most fundamental element of photography: light. From 4th century B.C. observations about the behaviour of light, through the 1839 announcement of photography, to manipulations by contemporary photographers, the exhibition explores how light functions in the world around us and in the camera.

Exchanging Views: Quebec 1939–1970
22 January–16 May 1999
Organized by Pierre Dessureault, Associate Curator.

Exchanging Views kicks off a year of programming at CMCP that concentrates on documentary photography in Canada over the past 60 years. This opening exhibition looks at how Quebec society was portrayed between 1939 and 1970. The photographs by distinguished documentary photographers are drawn from the National Archives of Canada, the National Gallery of Canada, the Archives nationales du Québec, the Musée Pierre-Boucher du Séminaire, the Archives du Séminaire de Trois-Rivières, the Cinémathèque québecoise, CMCP, and individuals. With accompanying catalogue.

Gabor Szilasi: Photographs 1954–1996
22 January 1998–16 May 1999
Organized by the Vox Populi collective, Montreal.

Gabor Szilasi: Photographs 1954–1996 explores the career of one of the leading figures of documentary photography in Quebec. Born in Hungary, where he first worked in the realistic and poetic photographic style of the time, Szilasi came to Canada in 1957. His extensive body of work is a unique exploration of Quebec's transition from a traditional, rural society to a thriving, urban one. This retrospective is made up of key parts of his unique oeuvre. Shown at the Montreal Museum of Fine Arts, the exhibition was the centrepiece of the 1997 biennial Mois de la photo. With accompanying catalogue.

Common Sense: Martin Parr
24 March–16 May 1999
Organized by Magnum Photo, London.

This series of photographs by the British photographer Martin Parr, taken on five continents, highlights details of contemporary life. Focusing on everyday objects like fast food, and details of clothing, flowers, and money, they represent a new language, using photography to represent the world. The exhibition, which is supported by the British Council, will be shown simultaneously in many cities worldwide.

Travelling Exhibitions

National Gallery of Canada

Quebec Silver from the Collection of the National Gallery of Canada
Gallery Stratford, Stratford, Ont.
1 June–13 September 1998

Thoughts of Birds
West Parry Sound District Museum, West Parry Sound, Ont.
27 June–13 September 1998

Emanuel Hahn and Elizabeth Wyn Wood: Tradition and Innovation in Canadian Sculpture
Montreal Museum of Fine Arts
12 March–31 May 1998

Degas's Pastel Technique: A Conservation Research Project
Centre d'exposition de Rouyn-Noranda, Rouyn-Noranda, Que.
5 April–24 May 1998

Titian and Licinio: Two Recently Cleaned Portraits from the Italian Sixteenth Century
Edmonton Art Gallery
21 February–12 April 1998

Acadia University Art Gallery, Wolfville, N.S.
7 May–28 June 1998

Survey Results Show . . .
Rodman Hall Arts Centre, St. Catharines, Ont.
1 March–26 April 1998

Winnipeg Art Gallery
17 May–23 August 1998

Marcel Duchamp: Dustballs & Readymades, etc. . . .
Art Gallery of Nova Scotia, Halifax
26 February–19 April 1998

Winnipeg Art Gallery
5 September–8 November 1998

Centre national d'exposition à Jonquière, Jonquière, Que.
12 December 1998–28 February 1999
Galerie d'art du centre culturel de l'Université de Sherbrooke, Sherbrooke, Que.
10 March–18 April 1999

The Bachelor Stripped Bare: The Male Nude in Prints and Drawings
Dalhousie University Art Gallery, Halifax
28 August–11 October 1998

Burlington Art Centre, Burlington, Ont.
29 November 1998–3 January 1999

Joyce Wieland: Artist and Filmmaker
Thunder Bay Art Gallery, Thunder Bay, Ont.
8 January–7 March 1999

Line of Enquiry: British Prints from the David Lemon Collection
Montreal Museum of Fine Arts
13 August–18 October 1998

McMaster Museum of Art, Hamilton, Ont.
1 November–13 December 1998

A Passion for Life: Photographs by Andre Kertesz
Ellen Art Gallery, Concordia University, Montreal
15 September–20 October 1998

Cambridge Galleries, Cambridge, Ont.
24 January–7 March 1999

Fragile Electrons: Celebrating Twenty Years of Collecting Video Art
Art Gallery of Nova Scotia, Halifax
12 December 1998–7 February 1999

Gauguin to Toulouse-Lautrec: French Prints of the 1890s
St. Mary's University Art Gallery, Halifax
19 February–21 March 1999

Nature Rearranged: 150 Years of Still-Life at the National Gallery of Canada
Mackenzie Art Gallery, Regina, Sask.
26 March 1999–11 June 1999

Sorrowful Images: Early Netherlandish Devotional Diptychs
Gallery Stratford, Stratford, Ont.
26 March–16 May 1999

Canadian Museum of Contemporary Photography

Alliances: The Family
Fahmida Bhabha, Michel Campeau, Bertrand Carriere, Carole Condé/Karl Beveridge, Judith Lemer Crawley, Michael de Courcy, Donna Ferrato, Toni Hafkenscheid, Vid Ingelevics, Susie King, Ernie Kroeger, Chris Lund, Cyndra MacDowall, Susan McEachern, Robert Minden, Michael Mitchell, Sheila Spence, Diana Thorneycroft, Kiki Yee
Vernon Public Art Gallery, Vernon, B.C., 13 April–24 May 1998;
Thunder Bay Art Gallery, Thunder Bay, Ont., 11 September–1 November 1998.

Before the Land, Behind the Camera
Robert Bean, David Bierk, Robert Bourdeau, Manfred Buchheit, Edward Burtynsky, Patrick Close, David Firman, Michael Flomen, Lorraine Gilbert, Richard Holden, Thaddeus Holownia, Richard Kaplan, David McMillan, Alain Pratte, Sylvie Readman, Jacques Rioux, Mark Ruwedel, Michael Schreier, Eugénie Shinkle, Barbara Spohr, Gary Wilson, Jin-me Yoon, Arnold Xageris
Tom Thomson Memorial Art Gallery, Owen Sound, Ont., 4 April–31 May 1998;
The Illingworth Kerr Gallery, Calgary, 3 September–3 October 1998;
Frederick Horsman Varley Art Gallery of Markham, Unionville, Ont., 2 December 1998–31 January 1999.

Come Together: Gatherings of the Sixties
Don Ashley, Lutz Dille, Pierre Gaudard, Ted Grant, Terry Pearce, Michael Semak
Centre d'art Rotary, La Sarre, Que., 28 June–20 August 1998.

The Eye Remembers
André Le Coz
Maison de la culture, Amos, Que., 26 June–2 August 1998.

Extended Vision: The Photography of Thaddeus Holownia 1975–1997
Art Gallery of Southwestern Manitoba, Brandon, 22 October–2 December 1998.

False Evidence Appearing Real
Tom Gibson
Sir Wilfred Grenfell College of Art Gallery, Corner Brook, Nfdl., 27 September–1 November 1998.

Landmines
Robert Semeniuk
St. James Episcopal Cathedral, Chicago, 1–30 September 1998;
The Art Gallery of the South Okanagan, Penticton, B.C., 8 January–21 February 1999.

Light Motifs
Martha Henrickson and Frances Robson
Moose Jaw Art Museum and National Exhibition Centre, Moose Jaw, Sask., 2 July–16 August 1998;
Red Deer and District Museum and Archives, Red Deer, Alta., 18 October–15 November 1998.

Paris Circus
Michel Saint-Jean
The Station Gallery, Whitby, Ont., 9 January–14 February 1999.

Photographs of Native Leaders and Selected Prints
David Neel
Richmond Museum, Richmond, B.C., 1 March–23 May 1998;
Heritage North Museum, Thompson, Man., 26 August–7 October 1998.

Related Differences
Brian Wood
Art Gallery of Peterborough, Peterborough, Ont., 21 August–12 October 1998.

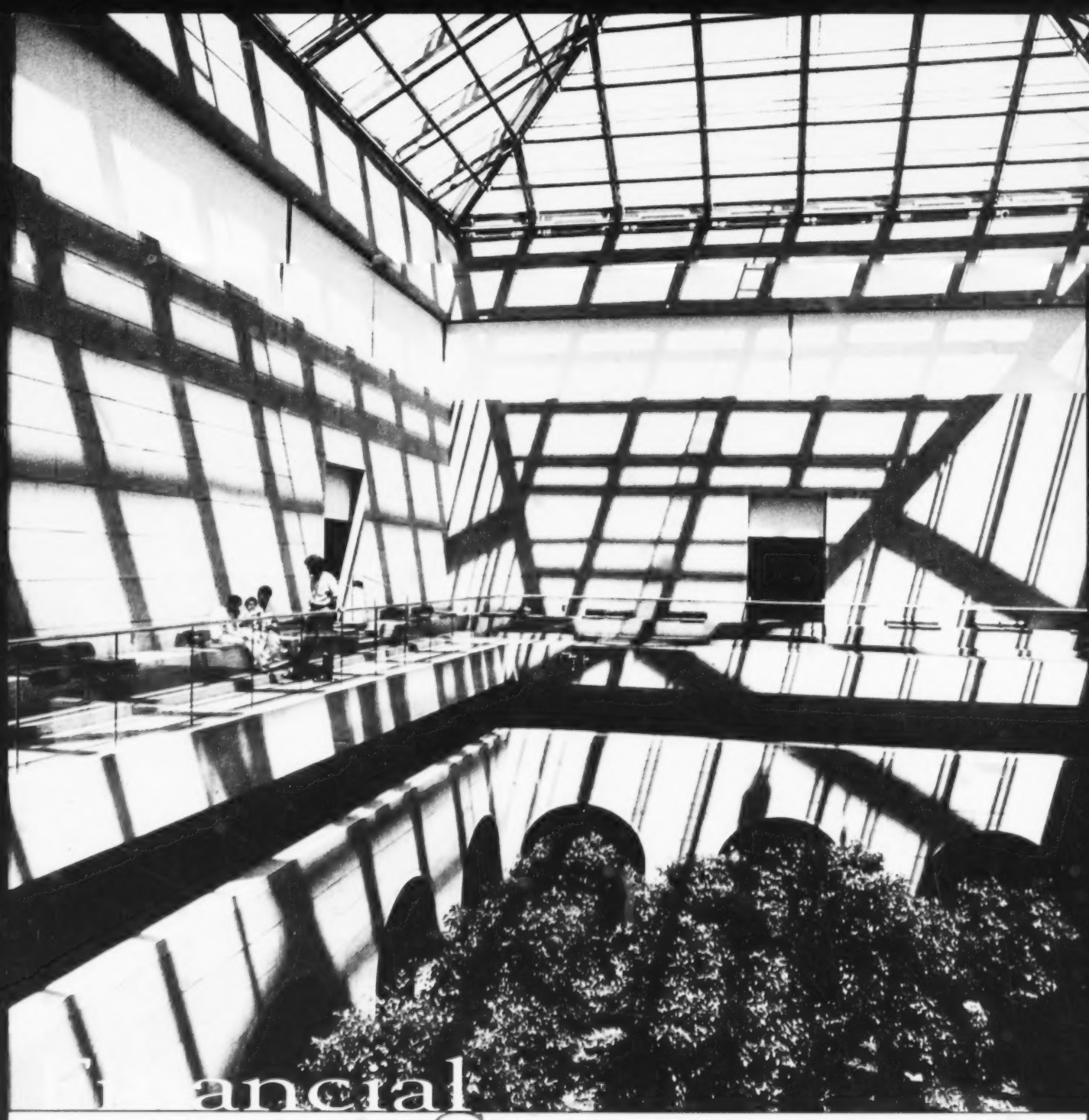
Rights and Realities
Cheryl Albuquerque, Cindy Andrew, Claire Beaugrand-Champagne, Fahmida Bhabha, Stephanie Colvey, Iva Zimova
Nanaimo Art Gallery and National Exhibition Centre, Nanaimo, B.C., 27 February–5 April 1998;
Art Gallery of Northumberland, Cobourg, Ont., 7 March–26 April 1998;
Justina M. Barnicke Gallery, Toronto, 21 May–18 June 1998;
La société historique Alphonse-Desjardins, Lévis, Que., 28 June–4 October 1998;
Alberni Valley Museum, Port Alberni, B.C., 15 September–15 November 1998;
Heritage North Museum, Thompson, Man., 10 October–17 December 1998;
Rundel College, Calgary, 25 November–4 December 1998.

Sights of History
Georgia Southern Museum, Statesboro, Ga., 4 May–14 June 1998;
La société historique Alphonse-Desjardins, Lévis, Que., 22 February–2 May 1999.

Track Records: Trains and Contemporary Photography
Roy Arden, Ron Benner, Murray Favro, Vera Frenkel, Angela Grauerholz, O. Winston Link, Louise Noguchi, Glen Rudolph, David Tomas, Douglas Walker, Kathryn Walter, James Welling, VIDEOTAPES BY: Gitanjali, Richard Fung, Paul Wong, François Girard, Frank Vitale, David Rimmer
Centre culturel, Université de Sherbrooke, Sherbrooke, Que. (edited version) 11 April–31 May 1998;
MacKenzie Art Gallery, Regina, 28 August 28–7 November 1998;
Winnipeg Art Gallery, 31 January–26 April 1999.

Travel Journals
Benoit Aquin, Richard Baillargeon, Robert Bourdeau, Serge Clement, Rafael Goldchain, Geoffrey James, Sima Khorrami, Ian Paterson, Larry Towell
Moose Jaw Art Museum and National Exhibition Centre, Moose Jaw, Sask., 12 May–28 June 1998;
Leaf Rapids National Exhibition Centre, Leaf Rapids, Man. (edited version) 5–31 January 1999.

The Zoo Portfolio
Volker Seding
Centre culturel Franco-Manitobain, Saint-Boniface, Man., 2 July–2 August 1998;
The Station Gallery, Whitby, Ont., 9 January–14 February 1999.



ancial Statements

Financial Statements

Management's Responsibility for Financial Reporting

The accompanying financial statements of the National Gallery of Canada (the Gallery) and all information in this annual report are the responsibility of management. The financial statements include some amounts that are necessarily based on management's estimates and judgement.

The financial statements have been prepared in accordance with generally accepted accounting principles. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded and proper records are maintained and transactions are in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act*, and the by-laws of the Gallery.

The Board of Trustees is responsible for ensuring that management fulfils its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Evaluation Committee of the Board of Trustees meets regularly with management and internal and external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements and for issuing his report thereon to the Minister of Canadian Heritage.

Pierre Théberge, C.Q.
Director

Yves Dagenais, C.G.A.
Vice Director

Ottawa, Canada
4 June 1999

AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

AUDITOR'S REPORT

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 1999 and the statements of operations, changes in equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 1999 and the results of its operations and its cash flows for the year then ended in accordance with generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied, after giving retroactive effect to the change in the method of accounting for parliamentary appropriations used to finance depreciable capital assets as explained in Note 3 to the financial statements, on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Gallery that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and the by-laws of the Gallery.

Richard Flageole, FCA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
4 June 1999

Balance Sheet

as at 31 March 1999 (in thousands of dollars)

	1999	1998 (Restated Note 3)
Current		
Cash and investments (Note 4)	**$ 8,232**	$ 9,664
Accounts receivable	**1,034**	1,126
Inventories	**850**	2,015
Prepaid expenses	**190**	1,119
	10,306	13,924
Restricted cash and investments (Note 4)	**1,504**	3,744
Collection (Note 5)	**1**	1
Capital assets (Note 6)	**8,919**	7,768
	$ 20,730	$ 25,437
Current		
Accounts payable and accrued liabilities (Note 7)	**$ 4,957**	$ 5,098
Special Purpose Account (Note 8)	**523**	737
	5,480	5,835
Accrued employee termination benefits, long term portion	**1,388**	1,216
Deferred contributions (Note 9)	**851**	1,140
Deferred capital funding (Note 10)	**8,919**	7,768
Total liabilities	**16,638**	15,959
Endowments (Note 11)	**126**	126
Internally restricted	**4**	1,741
Unrestricted	**3,962**	7,611
Total equity of Canada	**3,966**	9,352
	$ 20,730	$ 25,437

The accompanying notes form an integral part of the financial statements.

Approved by the Board of Trustees:

Chairperson

Vice Chairperson

Statement of Operations

for the year ended 31 March 1999 (in thousands of dollars)

	1999	1998 (Restated Note 3)
Expenses		
Collect		
Operations	**$ 4,447**	$ 4,165
Art acquisitions (Note 5)	**5,489**	5,617
Total - Collect	**9,936**	9,782
Educate and Communicate	**17,628**	18,399
Accommodate	**15,555**	13,154
Administer	**4,515**	4,435
Total expenses (Schedule 1)	**47,634**	45,770
Less: Operating and contributions revenue (Schedule 2)	**8,976**	12,834
Net cost of operations before government funding	**38,658**	32,936
Parliamentary appropriations		
For operating expenditures		
Operating and capital expenditures	**31,113**	30,816
Appropriations used to purchase depreciable capital assets	**(2,523)**	(1,561)
Amortization of deferred capital funding	**1,372**	1,247
	29,962	30,502
For the purchase of objects for the collection (Note 8)		
Current year	**3,000**	3,000
Drawn from previous years	**310**	2,181
	3,310	5,181
Total - parliamentary appropriations	**33,272**	35,683
Results of operations after government funding	**$ (5,386)**	$ 2,747

The accompanying notes form an integral part of the financial statements.

Statement of Changes in Equity of Canada

for the year ended 31 March 1999 (in thousands of dollars)

	Invested in Capital Assets	Internally Restricted	Unrestricted	1999 Total	1998 Total (Restated Note 3)
Balance at beginning of year, as previously stated	$ 7,768	$ 1,741	$ 7,611	**$ 17,120**	$14,059
Decrease due to the change in accounting policy (Note 3)	(7,768)	-	-	**(7,768)**	(7,454)
Balance at beginning of year, as restated	-	1,741	7,611	**9,352**	6,605
Results of operations after government funding			(5,386)	**(5,386)**	2,747
Transfers between funds:					
Acquisition of works of art		(2,179)	2,179		
Contributions		382	(382)		
Interest		60	(60)		
Balance at end of year	$ -	$ 4	$ 3,962	**$ 3,966**	$ 9,352

The accompanying notes form an integral part of the financial statements.

Cash Flows Statement

for the year ended 31 March 1999 (in thousands of dollars)

	1999	1998 (Restated Note 3)
Operating activities:		
Results of operations after government funding	**$ (5,386)**	$ 2,747
Items not affecting cash and investments		
Amortization	**1,372**	1,247
Net internally restricted transactions	**1,737**	330
Accrued employee termination benefits	**172**	32
Loss on disposal of capital assets	**14**	13
	(2,091)	4,369
Decrease (increase) in non-cash working capital components	**2,045**	(665)
	(46)	3,704
Financing activity:		
Capital funding from the Government of Canada	**1,151**	314
Investing activities:		
Purchase of capital assets	**(2,543)**	(1,578)
Proceeds from disposal of capital assets	**6**	4
	(2,537)	(1,574)
Increase (decrease) in cash and investments during the year	**(1,432)**	2,444
Cash and investments at beginning of year	**9,664**	7,220
Cash and investments at end of year	**$ 8,232**	$ 9,664

The accompanying notes form an integral part of the financial statements.

Notes to Financial Statements

31 March 1999

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the ***Museums Act*** as a Crown corporation under Part I of Schedule III to the ***Financial Administration Act***.

The Gallery's mandate as stated in the ***Museums Act*** is to develop, maintain and make known throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians. The Gallery's operations include its affiliate, the Canadian Museum of Contemporary Photography (CMCP).

The Gallery's operations are divided into four mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collect
To acquire, preserve, research and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to use in its programs.

Educate and Communicate
To further knowledge, understanding and enjoyment of the visual arts among all Canadians and to make the collections known both in Canada and abroad.

Accommodate
To provide a secure and suitable facility for the preservation and exhibition of the national collections of visual arts that is readily accessible to the public.

Administer
To provide direction, control and effective development and administration of resources

These financial statements have been prepared in accordance with generally accepted accounting principles. The significant accounting policies are:

(a) Inventories
Inventories are valued at the lower of cost and market value. In the case of books and publications, cost is written down over a maximum of three years to take into account obsolescence.

(b) Capital Assets

Capital assets are recorded at cost and amortized using the straight-line method over their estimated useful lives as follows:

Equipment and furniture	5 to 12 years
Leasehold improvements	25 years
Building improvements	25 years
Vehicles	5 years

The original cost of the buildings occupied by the Gallery is not shown in the financial statements. The buildings are owned by the Government of Canada.

(c) Collection

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of $ 1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are not recorded in the books of account.

(d) Pension Plan

The employees of the Gallery participate in the Public Service Superannuation Plan administered by the Government of Canada. The employees and the Gallery contribute equally to the cost of the Plan. This contribution represents the total pension obligation of the Gallery. Contributions in respect of current service are expensed during the year in which services are rendered. Admissible past service contributions are expensed when paid.

The Gallery is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

(e) Employee Termination Benefits

On termination of employment, employees of the Gallery are entitled to certain benefits provided for under their collective agreements and their conditions of employment. The cost of these benefits is expensed in the year in which the benefits are earned.

(f) Parliamentary Appropriations

The Gallery receives funding from the Government of Canada. The portion of the parliamentary appropriation used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. The remaining portion of the appropriations is recorded on the statement of operations.

Parliamentary appropriations for the purchase of objects for the collection are initially recorded in the Special Purpose Account in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

(G) Contributions

The Gallery follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted contributions and related investment income are deferred and recognized as revenue in the year in which the related expenses are incurred. Endowment contributions are recorded as endowments on the balance sheet. The investment income arising from such contributions is deferred and recognized as revenue in the year in which the related expenses are incurred.

The Board of Trustees has directed that certain unrestricted contributions and interest income arising from such contributions be internally restricted for the purpose of acquiring objects for the collection and related activities.

Contributed services are recorded at their fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours per year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

(H) Bookstore and Publishing

Expenses for the bookstore and publishing are included in operating expenses.

Prior to 1998-99, the funding received from the Government of Canada for operations and capital was recorded as equity. Effective 1 April 1998, the portion of the parliamentary appropriation used to purchase depreciable capital assets is now recorded as deferred capital funding on the balance sheet, in order to conform to the recommendations of the Canadian Institute of Chartered Accountants (CICA), and is amortized on the same basis and over the same period as the related capital assets. This change in accounting policy has been applied retroactively and the financial statements of prior years have been restated. The effect of this change in accounting policy is a reduction in equity and an increase in deferred capital funding on the balance sheet of $ 8,919,000 (1998 - $ 7,768,000), and a decrease in results of operations after government funding for the year of $ 1,151,000 (1998 - $ 314,000).

The Gallery makes short term, low risk investments in the money market. These investments consist of a mix of Bankers' Acceptances and Money Market Mutual Funds. The portfolio yielded an average return of 4.60 % (3.60 % in 1997-98) and the average term to maturity was 104 days (109 days in 1997-98). The carrying value of these investments approximates their fair market value.

	1999	1998
	(in thousands of dollars)	
The balances at year-end are:		
Cash and Investments		
Cash	**$ 4,229**	$ 1,156
Money market investments	**4,003**	8,508
	$ 8,232	$ 9,664
Restricted Cash and Investments for:		
Special Purpose Account (Note 8)		
Cash	**$ 77**	$ 310
Money market investments	**446**	427
	523	737
Deferred contributions, endowments and internally restricted funds		
Cash	**(275)**	183
Money market investments	**872**	2,442
Long term receivable - Government of Canada	**384**	382
	981	3,007
	$ 1,504	$ 3,744

The Gallery has an extensive collection of visual arts, particularly Canadian art. The collection comprises some 50,000 works of art, and is divided into the following categories:

- Canadian Art, including Inuit Art
- Contemporary Art
- American, European and Asian Art
- 20th Century / Modern Art
- Photographs
- Prints and Drawings

The Gallery acquires works of art by purchase, gift and bequest. Acquisitions in the year are as follows:

	1999	1998
	(in thousands of dollars)	
Purchase from Special Purpose Account	**$ 3,310**	$ 5,181
Purchase from internally restricted funds	**2,178**	417
Purchase from deferred contributions	**1**	19
Total purchases	**5,489**	5,617
Gifts or bequests, at fair market value	**15,435**	18,475
	$ 20,924	$ 24,092

	1999			1998
	Cost	Accumulated amortization	Net book Value	Net book Value
	(in thousands of dollars)			
Equipment and furniture	**$ 7,410**	**$ 3,852**	**$ 3,558**	$ 2,886
Leasehold improvements	**3,981**	**1,115**	**2,866**	3,025
Building improvements	**3,110**	**634**	**2,476**	1,833
Vehicles	**25**	**6**	**19**	24
	$ 14,526	**$ 5,607**	**$ 8,919**	$ 7,768

	1999	1998
	(in thousands of dollars)	
Trade	**$ 3,106**	$ 3,515
Due to government departments and Crown corporations	**959**	975
Accrued salaries and benefits	**892**	608
	$ 4,957	$ 5,098

Each year, the Gallery receives a $ 3,000,000 appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a special purpose account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

	1999	1998
	(in thousands of dollars)	
Balance at beginning of year	**$ 737**	$ 2,871
Parliamentary appropriation	**3,000**	3,000
Interest	**96**	47
Total available	**3,833**	5,918
Purchase of objects	**(3,310)**	(5,181)
Balance at end of year	**$ 523**	$ 737

Deferred contributions represent the unrecognized portion of externally restricted contributions and investment income to be used for purchases of works of art or other specific activities such as exhibitions, publications, education programs or research as directed by the contributor.

The following summarizes the transactions for the year:

	1999	1998
	(in thousands of dollars)	
Balance at beginning of year	**$ 1,140**	$ 955
Add receipts for year		
Interest	**77**	38
Gifts and bequests	**177**	239
	254	277
Less amount recognized as revenue in the year as a result of		
Purchase of objects for the collection	**1**	19
Educational project	**458**	-
Other	**84**	73
	543	92
Balance at end of year	**$ 851**	$ 1,140

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

	1999	1998
	(in thousands of dollars)	(Restated Note 3)
Balance at beginning of year	**$ 7,768**	$ 7,454
Appropriations used to purchase depreciable capital assets	**2,523**	1,561
Amortization	**(1,372)**	(1,247)
Balance at end of year	**$ 8,919**	$ 7,768

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is treated as a deferred contribution and must be used in accordance with the various purposes established by the donors. The Gallery ensures that all funds with a restricted purpose are expended for the purpose for which they were provided.

	1999	1998
	(in thousands of dollars)	
Balance at beginning of the year	**$ 126**	$ 125
Receipts for year, gifts and bequests	**-**	1
Balance at end of year	**$ 126**	$ 126

As at 31 March 1999, there remains $10,900,000 to be paid pursuant to various agreements. The major portion relates to the remainder of a 49 year lease with the National Capital Commission for the CMCP facility. The future minimum payments are as follows:

	(in thousands of dollars)
1999-00	**$ 1,130**
2000-01	**407**
2001-02	**353**
2002-03	**326**
2003-42	**8,684**

Revenue Canada has challenged certain Goods and Services Tax (GST) Input Tax Credits claimed by the Gallery since October 1993. The issue revolves around whether the Gallery's free general admission policy, which started in October 1993, constitutes an "exempt supply" under the *Excise Tax Act* and whether the associated Input Tax Credits should be consequently disallowed. Because of the multiple unresolved issues, it is not clear as to whether Revenue Canada will proceed with an assessment and, if so, on what basis.

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Gallery enters into transactions with these entities in the normal course of business.

In 1997-98, the National Gallery of Canada Foundation (the NGC Foundation) was incorporated under the *Canada Corporations Act*. It was given its charitable status by Revenue Canada on 1 April 1998. This is an entity distinct from the Gallery and the funds raised will be used for the sole benefit of the Gallery, as will be determined by the NGC Foundation.

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the Year 2000 as 1900 or some other date, resulting in errors when information using Year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before or after 1 January 2000 and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant system failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the Gallery, including those related to the efforts of customers, suppliers and other third parties, will be fully resolved.

Certain reclassifications have been made to the 1997-98 comparative figures to conform with the current year's presentation. A change in the Gallery's internal organizational structure resulted in a decrease in the 1997-98 expenses for "Collect" of $ 1,298,000 and a corresponding increase in the expenses for "Educate and Communicate".

Schedule 1

Schedule of Expenses

for the year ended 31 March 1999 (in thousands of dollars)

	1999	1998
Salaries and employee benefits	**$ 14,361**	$ 13,693
Purchase of works of art for the collection	**5,489**	5,617
Payments in lieu of taxes	**5,177**	2,973
Professional and special services	**4,820**	4,166
Repairs and upkeep of building and equipment	**3,450**	3,590
Utilities, materials and supplies	**3,113**	2,858
Protective services	**2,632**	2,383
Cost of goods sold - bookstore and publishing	**2,208**	4,125
Amortization	**1,372**	1,247
Travel	**1,135**	930
Advertising	**1,078**	1,481
Freight, cartage and postage	**852**	1,049
Publications	**679**	491
Communications	**336**	304
Rent	**329**	345
Library purchases	**264**	282
Rentals of equipment	**214**	83
Fellowships	**66**	83
Miscellaneous	**59**	70
	$ 47,634	$ 45,770

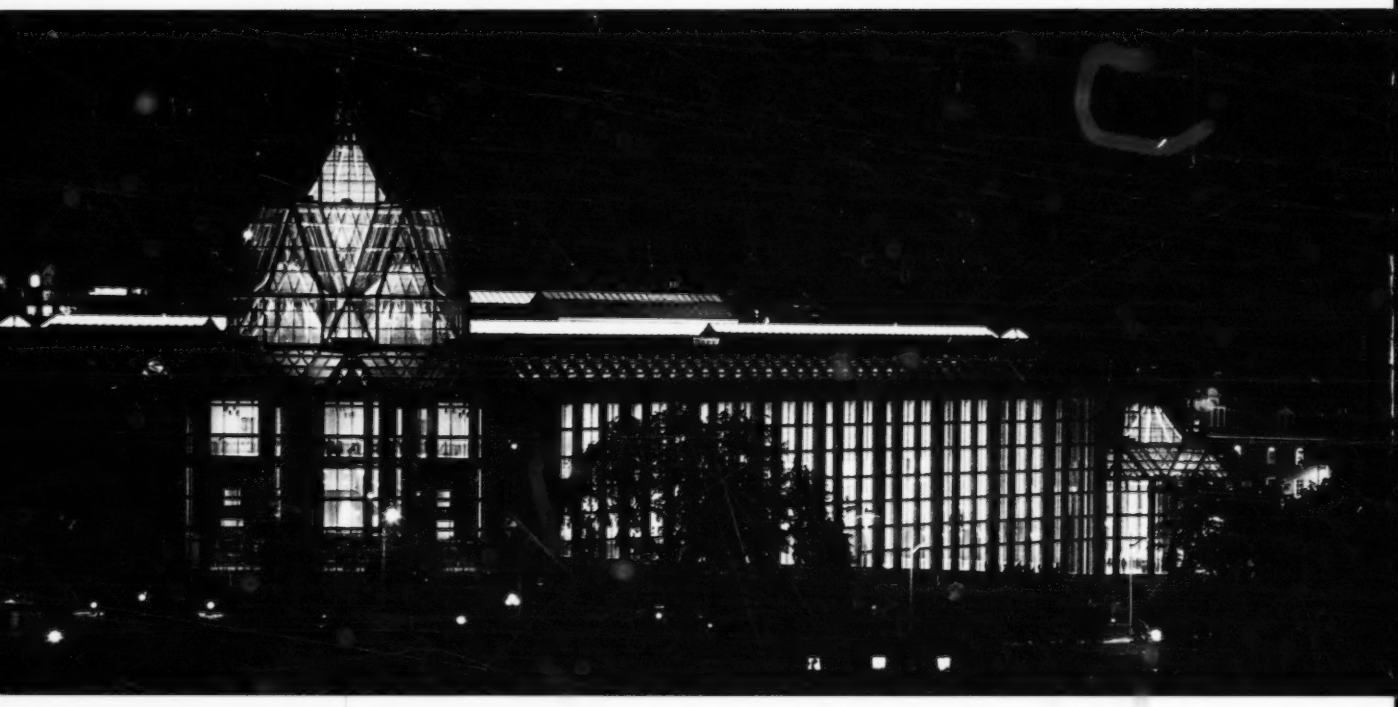
SCHEDULE 2

Schedule of Operating and Contributions Revenue

for the year ended 31 March 1999 (in thousands of dollars)

	1999	1998
Operating		
Bookstore and publishing	**$ 3,209**	$ 6,069
Admissions	**1,603**	2,457
Parking	**602**	652
Rental of public spaces	**506**	355
Interest	**491**	417
Memberships	**403**	563
Audio-guides	**364**	474
Sponsorships	**347**	999
Travelling exhibitions	**174**	433
Art loans - recovery of expenses	**140**	83
Educational services	**86**	55
Food services	**41**	78
Other	**57**	82
	8,023	12,717
Contributions	**953**	117
	$ 8,976	$ 12,834

Canada



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